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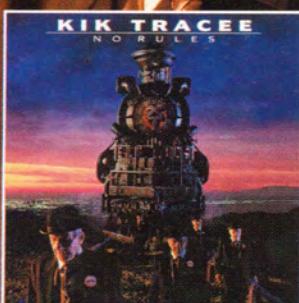
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CONTENTS

NUMBER 323, AUG. 1991

FEATURES

- 26 TRIXTER**
On The Rise
30 WARRANT
Sky High
32 KANE ROBERTS
Metal Muscle
34 DAVID LEE ROTH
The More The Merrier
38 SARAYA
Metal Seductress
40 SKID ROW
Talkin' Tough
44 MR. BIG
Action Packed
46 GUNS N' ROSES
Illusion Makers
52 L.A. GUNS
Fired Up
54 SLAUGHTER
Proud To Be Loud



- 58 JON BON JOVI & ALDO NOVA**
Partners In Crime
60 TELSA
Ready For Greatness
64 TUFF
All New Generation
70 VALENTINE
Heart To Heart

DEPARTMENTS

- 6 WE READ YOUR MAIL**
10 THE INFORMATION CENTER
Hot News!
13 ROOTS: BRET MICHAELS
14 HIGH STYLIN'
Headbangers Speak Out!
16 CAUGHT IN THE ACT
Winger
18 PICK HIT
WW III
20 HEAVY METAL HAPPENINGS
The Latest News
36 SHOOTING STARS
Saigon Kick, I, Napoleon
42 HANGIN' OUT WITH: WHITE LION
50 CENTERFOLD: METALLICA
56 LIVE ON STAGE: QUEENSRYCHE
62 BEHIND THE SCENES
Partying To Platinum!
68 CELEBRITY RATE-A-VIDEO
Savatage
72 INDIE REVIEWS
The Best In New Metal
96 INSTRUMENTALLY SPEAKING
98 VIDEO VIEW
What MTV Will Never Tell Ya!

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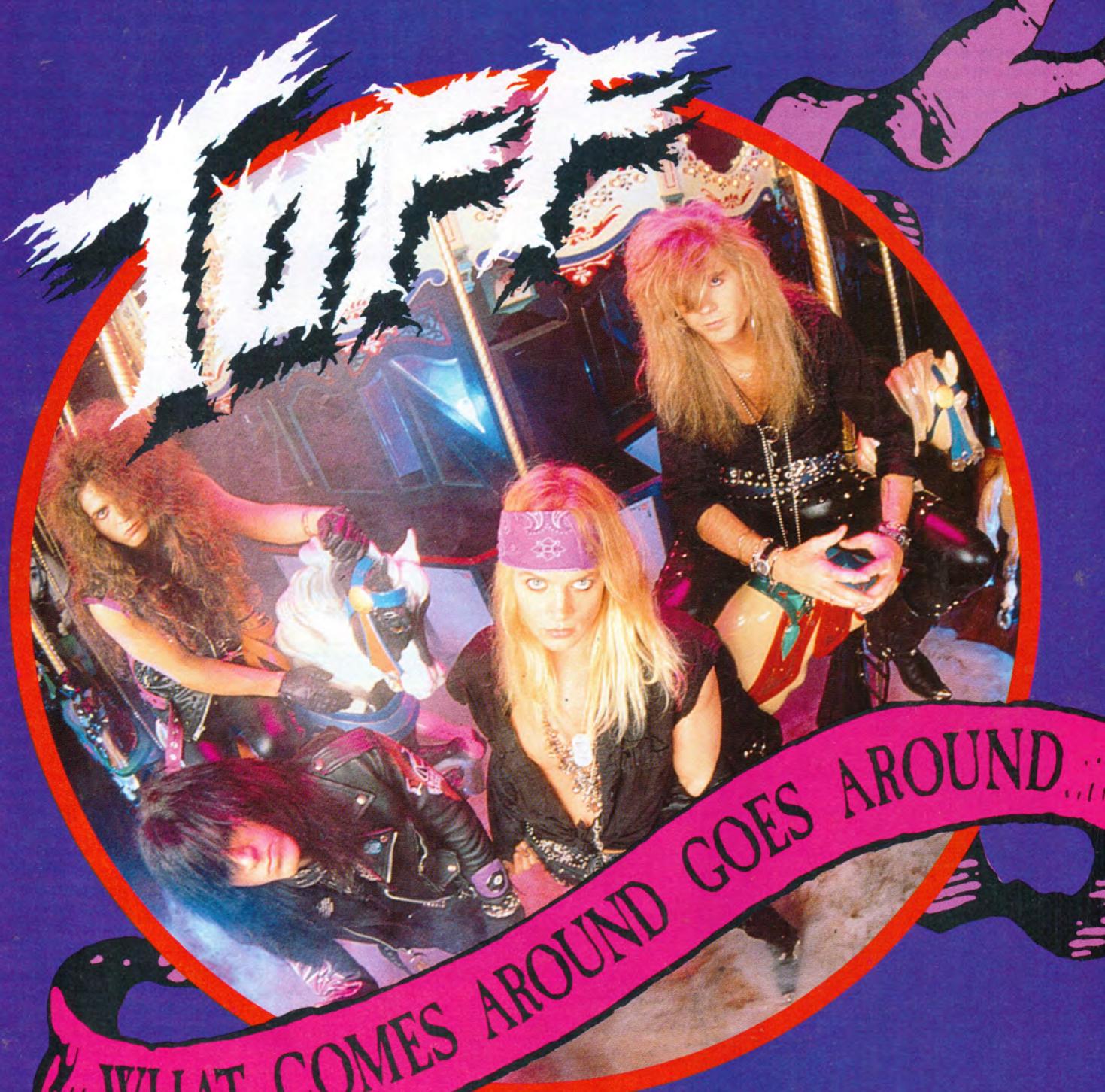
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ON ATLANTIC ... CASSETTES AND COMPACT DISCS



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WE READ YOUR MAIL.

I was really happy to see the article on Deep Purple. For a few years now, I've been trying to get my 'head' together. Believe me, a life of drugs, sex and rock and roll WILL catch up with you later, if it does not kill you before. Deep Purple's song *King Of Dreams* was the first song to actually prompt me to get up and buy their **Slaves and Masters** tape. It is also good to see some 'older' rock and rollers (late 30s/close to the big 4-0). I got to thinking my generation will probably be the first elderly people to like, listen to and buy rock and roll music, rockin' and rollin' in our rocking chairs!

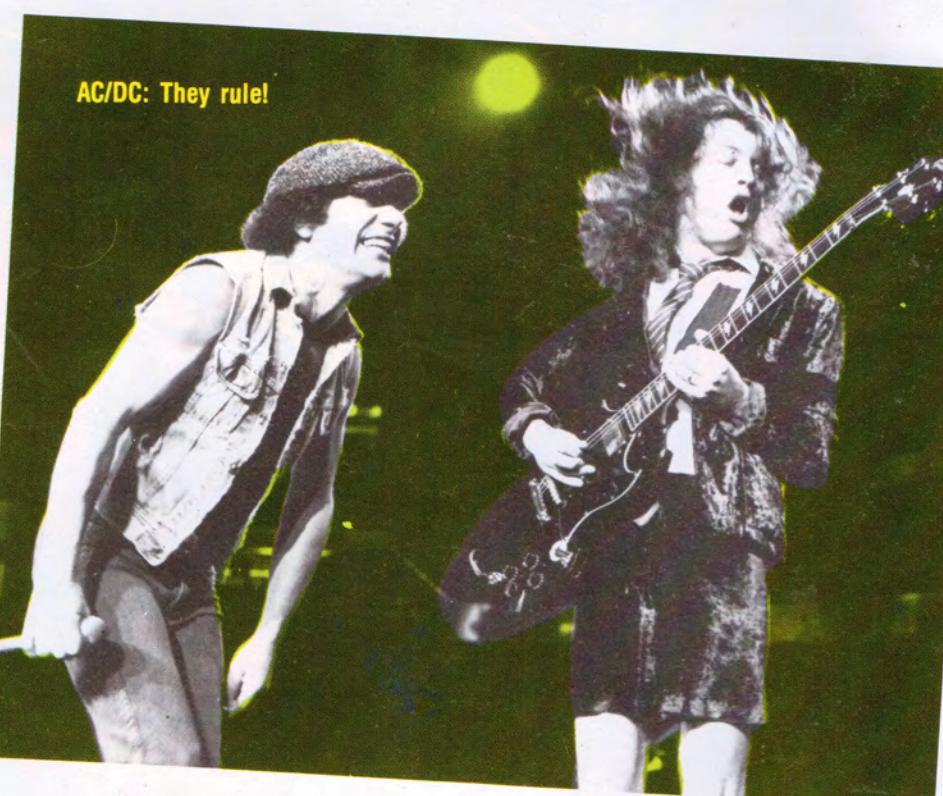
Tink Cooper
Murfreesboro, TN

Just in case you were wondering—AC/DC rule!

Brian Smith
Baltimore, MD

Would Guns N' Roses rehire Steve Adler if he quits using drugs and cleans up a little. I sure hope they would, because I really liked Steve and he was a really good drummer.

S. Nathan Siegle
Jamestown, ND



Sacrifice

ARCHA

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I am a committed heavy metal fan. There is one thing in this world that really pisses me off — that's when people try to pin suicides, car accidents and drug freaks on heavy metal. Apparently the people that are saying this haven't really listened to heavy metal. If they would listen to it, they may understand it a little better. Most of these people are hypocrites anyway. They don't want to give heavy metal a fair trial and they need to stop the whole mess.

Brandi Moore
Odessa, TX

I just finished reading the interview with Bach and Rose. I am appalled with writer Howard Stern asking if Bach and Rose swap their girlfriends. He implies that women are commodities that can be traded or sold the same as cars or houses, which is assinine! I was further disgusted with his treatment of Axl's wife Erin, asking her how many times a day she makes love and if she was wearing a bra. The ignoramus treated her with no respect. Furthermore, he implies that all women (even married ones) are there for his sexual curiosity, which is truly bullshit! What in the hell does that have to do with the interview? NOTHING!!!!!! What kind of journalist behaves that way? An ass — and a pervert. Get a life, Howard, along with some journalistic ability! God knows you need it! Also, **Hit Parader**, get some "skilled and talented" journalist and some integrity. A magazine that has to resort to those sort of questions is no better than its writer, Howard Stern.

Lisa in Beaver Falls

I'm starting a Skid Row scrapbook, but I need your help. Please send pictures, drawings, stories, poems, messages, etc. I will make sure that the band gets the scrapbook. Even if you don't have anything to send, I'd still love to hear from you!

Michele Glouberman
613 W. Palmaire Ave.
Phoenix, AZ 85021

I would like to say that the March issue of **Hit Parader** is great. Right now I'm in Marine Corps basic training, so it has been three months since I have read your magazine or heard any music at all. I got hurt while here and I'm at MRP-Medical Rehab Platoon and my parents sent me this issue! The articles were great. The best one was the interview with Bas & Axl — the bad boys of rock! I would like to say from reading it, Howard Stern is a real prick, though. He acted like he was 10 years old, otherwise the magazine was great. I passed it around the platoon. So far about 100 recruits have read it. I was wondering if there was anyway that this could be in your mail section. It would truly motivate a lot of the recruits here with medical problems and mean a lot to us. I would like to say the war is not blood for oil. It's the freedom of the Kuwait people. And if Insane Hussein could do this to a poor, small, defenseless country, he is crazy enough to do it to anyone. Well, I would like to thank you for your time and the motivation level is extremely high.

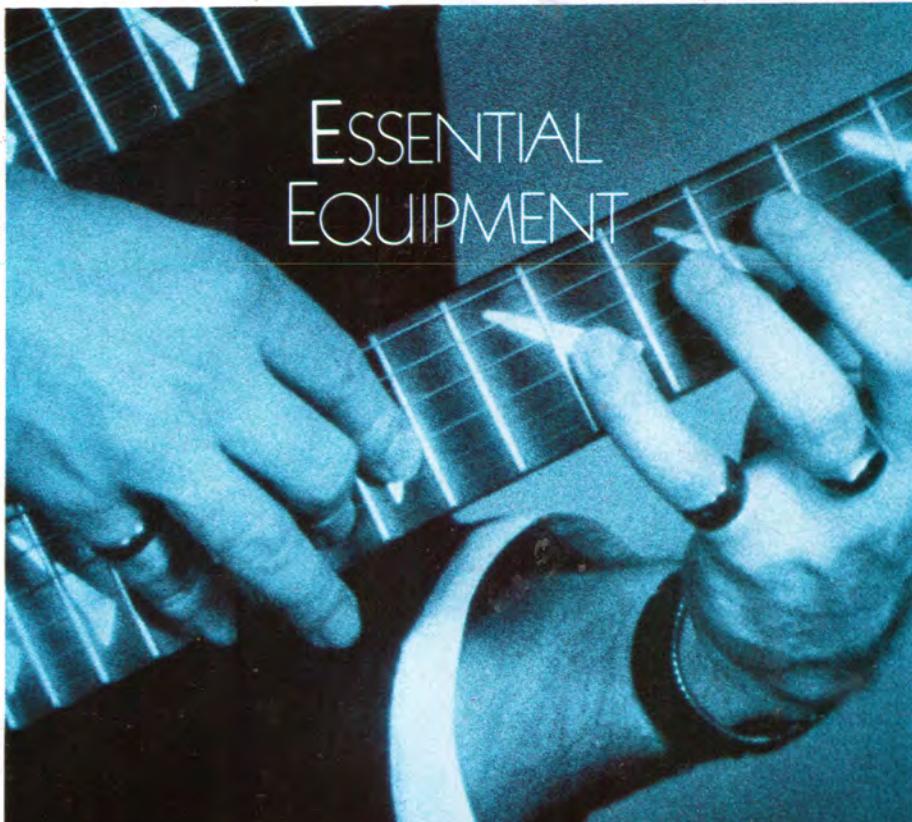
Pvt. Christopher P. Markiewicz

I am writing this letter in regard to the death of Steve Clark of Def Leppard. I was more than shocked to hear of his death. And this band means a lot to me. They have been my favorite group for the last nine years. No matter what happens, I will always listen to them, although it will hurt. I want the band to go on doing whatever it takes to make them happy. That is the most important thing. Phil, Sav, Rick and Joe, take care. And Steve — Rest in peace and God bless. I'll be thinking of all of you.

Jennifer Alleman
Littleton, CO

I want all the people to know what an ass Joey Belladonna from Anthrax is. A few days ago, me and my friends met him and he acted like a rock star. I wanted to spit in his face. I really lost all respect for him. I met Charlie and he was very cool. I also had the thrill to meet Sebastian Bach. Talk about being nice! He was the best — no ego, very funny and down to earth! Joey, you've got a big head that needs deflating!

A pissed off fan,
Lisa Talisa
NY, NY



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—ANTHONY DECURTIS, Rolling Stone

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I'm writing concerning an episode of The Simpsons where Bart takes an out-of-body trip to Hell where ole Baelzebub congratulates Bart for being so bad. As Bart is leaving, Satan tells him to keep lying, cheating and listening to HEAVY METAL MUSIC! Admittedly it could be construed as slightly hilarious like Tipper Gore, when heavy metal is put down. Heavy metal had a bad enough reputation and we definitely don't need T.V. shows writing tasteless lines that make heavy metal sound bad, especially one that is watched by so many people.

Later,
Raistlin

Hello! I used to buy your magazine regularly until all it consisted of was Skid Row, Poison and Warrant. So now I'm asking if you'll put Black Crowes in your magazine and on the front cover. If you cannot accomplish this, I will have to discontinue my purchase of your magazine for good!!!

Cassandra Place
Johnson City, NY

Hey Don Dokken and crew! Thanks for your stop here in Indianapolis. I waited YEARS to see you live, Don. You certainly didn't let me down. I was in total awe and amazement of the talent you have singing. I know this, because I was about 10 feet from you. And when you performed *Alone Again* by yourself, that just blew me away. Your band is better than the original one. But the best part is that despite the very cold weather outside, every member of your band went outside to sign autographs and take pictures. Hell, I personally shook Don's hand. None of these guys were on an ego trip. Thanks again, Don and band for being the BEST and not a cheap imitation or someone else. If there are fans out there who haven't bought *Up From The Ashes*, yet—BUY IT!!! It is a five star album. PERIOD. To HELL with the Critics. Listen to the fans!!

Thanks again, Don Dokken
for kickin' some ass!
Greg C.
"The Wizard"

This is to all the people who call Lita Ford a 'slut'. What the hell is the matter with you guys, man? So what if she dyes her hair? And so what if she has to go to the gym to look good? Isn't that what gyms are for? I think Lita Ford is kick ass! There's nothing wrong with dressing the way she does; she has the body for it. If you people would just get your heads out of your butts, you'd see that she's wonderful.

A pissed off Lita Ford fan
Randi

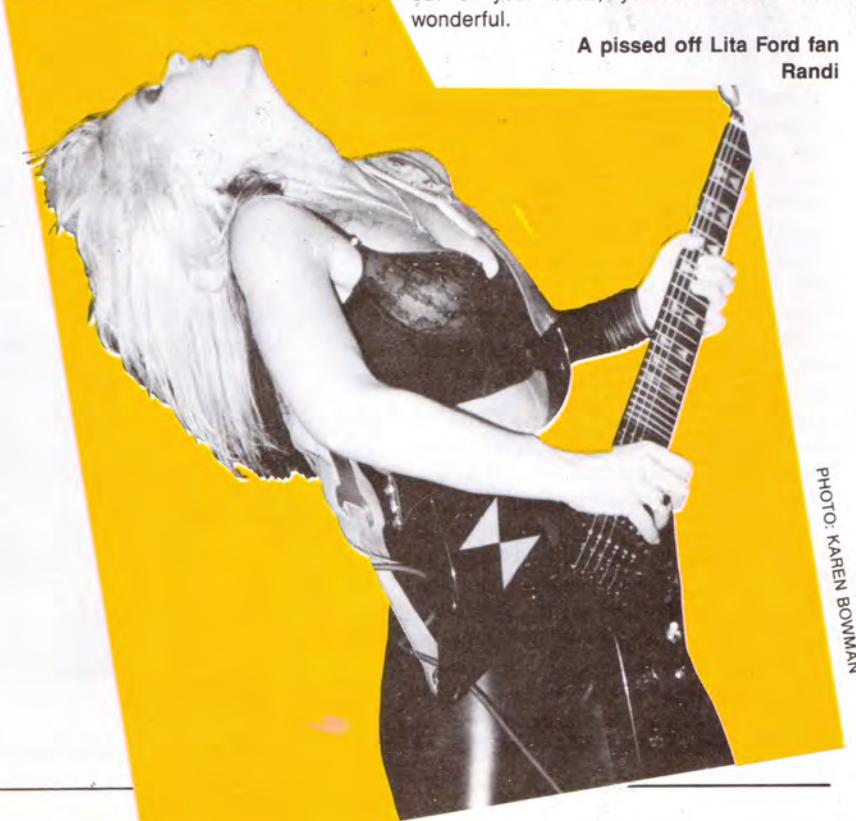


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THE INFORMATION CENTER

Who says rockers need to get along in order to be in a successful band? In the case of Poison's Bret Michaels and C.C. DeVille, it seems like an occasional spat keeps their creative juices flowing. Apparently a few weeks back, while the band was on tour in New Orleans as part of their highly successful *Flesh & Blood* world tour, the two ended up getting into a knock-down, drag-out fist fight. Who won, you ask? Well, let's just say that Michaels appeared unscathed by the festivities while DeVille sported a split lip and a black eye for the next couple of days. But don't worry, the boys say that people who act like brothers sometimes have to have family fights.

Reports coming from Boston indicate that musical rumblings are starting to emanate from Aerosmith. It's been two years since the release of the group's last *Pump*, and word has it that Steven Tyler and the boys are rarin' to go on their next venture. In all likelihood, the group will return to the same Vancouver studio where they recorded both *Pump* and *Permanent Vacation* by mid-summer, with a new album out by late fall—just in time for the Christmas season. "We've got some ideas floatin' around," Tyler said. "But we've still got a long ways to go."

Queensryche report that they've been as surprised as anyone by the incredible success of their recent single *Silent Lucidity*. While the band knew it was a potential "breakthrough" track from the moment they recorded it, according to guitarist Chris DeGarmo, the group was never sure if the band's headbanging fans would respond favorably to the song's more "laid back" style. "It's certainly not as heavy as some of our other songs," DeGarmo said. "But we are glad that so many people have responded to it in a positive manner."

Kiss drummer Eric Carr, has now almost fully recovered from the heart surgery he underwent last April. A tumor was discovered on the right side of his heart in March, and doctors chose to perform the delicate operation as soon as possible. But now Carr is on the road to complete health, and he'll be joining Kiss in the recording studio when they begin work on their next album later this summer. "Everyone was amazed at how quickly I was up and around," Carr said. "Now I'm really looking forward to getting back to work."

Tidbits & Asides: Does Motley Crue have a very special trick up their sleeves for the legion of fans? ... Is Lita Ford becoming extremely frustrated over recent negative turns in her career? ... Has Tesla delayed the release of their next studio album due to the success of their *Five Man Acoustical Jam* live disc?

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BODY AND SOUL

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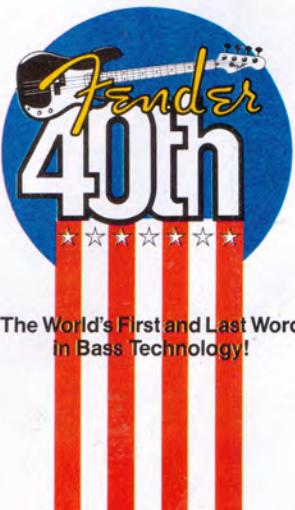


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ROOTS

BY ANNE
LEIGHTON

Each issue, *Hit Parader* journeys back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is Poison's high steppin' frontman, Bret Michaels.

Bret Michaels always says, "You gotta have hunger to get to the top and insecurities to keep you there." His life story is the tale of a young man who's always fought to be loved. Bret learned to reach for acceptance through music-making while growing up in Harrisburg, Pennsylvania. "The more things got thrown in my face the more I learned that the business of controlled anger is rock and roll. The more I got angry about things, the more it made me determined. The people that are usually successful musicians or successful actors are somewhat emotionally disturbed. I have mood swings that people would never figure out. But I also have a lot of stuff inside me that music helps me get out. And I work hard to release that."

Music has always been Bret's release. When he was in the fourth grade, he learned to play guitar and harmonica. "When you're a kid, you want to own a guitar, bass or set of drums — something you can hold in your hands. A singer only owns a mic and a PA, which everyone uses. I started on guitar and loved strumming it, even though it was never quite in tune. I owned a neck piece and harmonica. Bob Dylan inspired that because I enjoyed the look of the harmonica's neckpiece. I took my first lessons from a friend, because we were too cheap to afford lessons from a music store. Eventually I took guitar lessons at a place in Mechanicsburg, called Stabile's Music. They didn't want to teach rock music, which was what I wanted to learn, so I quit."

But Bret had learned all the chords and scales, which helped him write a few songs. By sixth grade he was jamming with friends in their basements or garages on weekends. "There were usually about eight guitar players, two bassists, a drummer and three singers. The funny thing is there was no tuner. We just tuned to whatever guy we thought was in tune. It was fun and we jammed for hours. Usually there was one guy who could play pretty good and he'd teach us Led Zeppelin, Lynyrd Skynyrd, UFO, Aerosmith or Deep Purple's *Smoke On The Water*. We'd play *Wild Thing* for six hours. There were so many guys in the band that it was hard to play anything different than a song where we could all hit the same chords. We even tried writing a couple of

Bret Michaels:
"You gotta have
hunger to get
to the top."



PHOTO: ANNAMARIA DISANTO

originals, but even back then there was creative tension! There's always one guy in every band who doesn't want to budge."

Bret eventually got kicked out of that band for a good reason, it had to do with a girl. "This affected my life big. My friend Tim Rooney thought that his girlfriend liked me. One weekend I came to jam in his garage. My amp and guitar were sitting outside. They closed the garage door and wouldn't let me in. I was very upset and went home and told my Mom, 'I got thrown out of the band and I don't know why.' A phone call later they told me, 'My girlfriend likes you.' I didn't even speak two words to her. She lived on the other end of the neighborhood. I didn't speak to her then and I haven't spoken with her since!"

Bret rebounded and became a singer for a band called Lazer. "I was always singing background. One day our singer, Scott McComas, didn't show up for rehearsal and he left his P.A. there. I started singing the lead and that was it. From then on I liked singing. I played guitar less on other songs. There was no one to perform to so I was a frontman in front of the wall. We played all of Kiss' songs and we played through my mic, which was hooked into the stereo system, meaning you could sing along with the records. Needless to say, Lazer didn't sound that great."

Bret's bands played in high school talent shows, "But we never won. Even then we couldn't get the critics' choice!" The two teachers and two students who judged one show left painful scars in Bret's memory.

"We practiced every day and were so excited that the school let us use a drum riser that was about 10 feet high, because Kiss had big risers. The drummer was up in the rafters. But we were so excited we could use it, because the drums were always on the floor. We played *Jumping Jack Flash* by the Rolling Stones and *Whole Lotta Love* by Led Zeppelin. We were the only band that the whole school stood up for and cheered and rocked out to. Then a girl came out and did a two minute piano recital, which honestly wasn't that great... although she didn't play bad. It was a *Chopsticks* sort of vibe. No one clapped. And she won!

Right then and there, I knew I was destined to never have the cover of *Rolling Stone*. I think some of those judges write for *Rolling Stone* now. It still hurts and always will. Even now I read reviews about Poison. I know when I have a good show or a bad show and I understand when reviewers are being fair. But I don't like it when media misconstrues who we are. I think some people can't stand it if someone else succeeds. They seem to like the foul smell of someone's failure rather than the sweet smell of success. I'm the kind of person who, if you win Lotto and live next door to me, I'd be happy for you. And if you lend me a few dollars, I'd love you even more! I could never figure out if we worked hard and busted our asses, why other people would get mad at us for doing well. One kind of success is when people on the outside love you. Hopefully Poison's star will never fade. But when and if that happens, my family and my friends will still be there."

HIGH STYLIN'

HEADBANGERS SPEAK OUT!

BY JODI SUMMERS

Summer's here! Now it's time to turn your fantasies into reality. Take some inspiration from your rockin' favorites and what they told us when we asked: What are your goals?

Whatever I achieve, I want to be able to give back in some way or another, I've never had the opportunity to do that before because I've never had anything to give back. But that's changing. Eventually, I want to be able to help out a band the way Jon Bon Jovi helped us out.

Some of my other goals are reaching more people, touring the whole world, seeing countries we've never been able to see before, touching as many people as we can, writing better music, becoming a better guitar player, and being better on stage.

Dave "Snake" Sabo
Skid Row

I just hope we can stay together in our band and keep on making music, and sell a lot of albums.

Torstein Flanke
Stage Dolls

To musically expand, especially as a front man and a singer. In the past, I've held back on some of the talents I have at being a front-man and each year I release some of those abilities, little by little. If you throw your ace card the first thing in your career you have nowhere to go. Although I've never wanted to hold back, I've always held back just a little thinking next year I can do this better. My goal is to grow a little bit each year so that people can say "Wow!" and grow up with me.

Bret Michaels
Poison

Well, one goal is to win another Grammy. I never, ever thought that we would be nominated for something like that. They didn't have the categories before, and we never viewed ourselves as being that kind of a band. It seems like now we're more accepted by people, we're finally getting the respect that we deserve. It's like we're the Rodney Dangerfields of rock, people have their attitudes about Motley Crue, and a lot of people just don't take us seriously. We've decided it's time that they did, that's our goal.

Vince Neil
Motley Crue

I want Kiss to do better every year.

Bruce Kulick
Kiss

I want to be the band that starts the war that ends the world.

Mick Brown
Lynch Mob

My goal is to always just go as fast as I can down the rock and roll highway.

David Lee Roth

I surpassed my goal a long time ago. Blew right by it. My goal in life was to get signed. When we got signed my goal was to go gold. When we went gold, my goal was to go platinum, when we went platinum I stopped having goals. That was it.

Jani Lane
Warrant

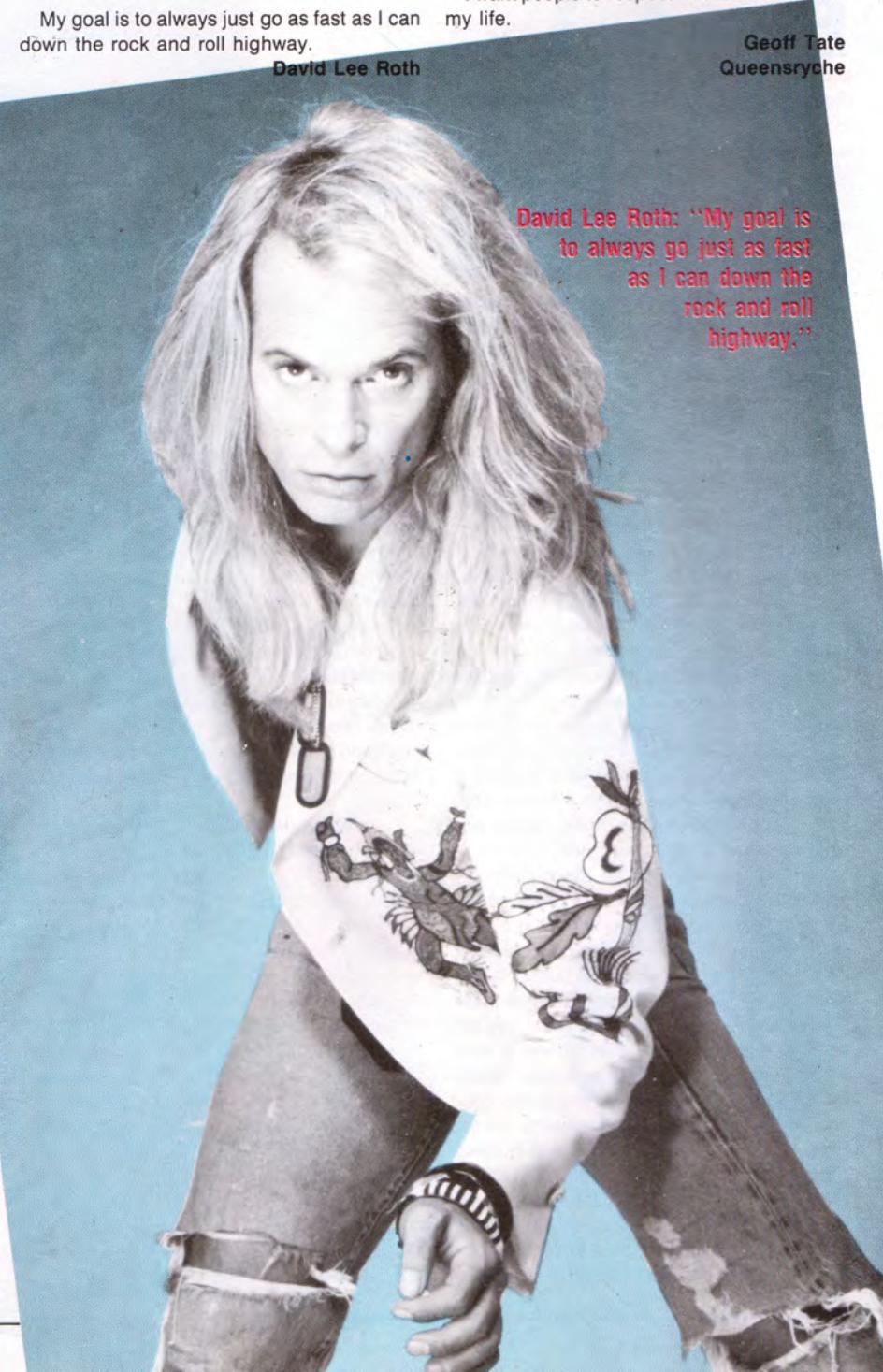
The goal of Extreme is to put emphasis on the songs. I want these albums to go past the fad of what's happening now, like Queen. You can put on any Queen record you want, they're all timeless pieces. We want to make Extreme music that lasts forever, not just 1990s rock and roll.

Gary Cherone
Extreme

I want people to respect what I've done with my life.

Geoff Tate
Queensryche

David Lee Roth: "My goal is to always go just as fast as I can down the rock and roll highway."



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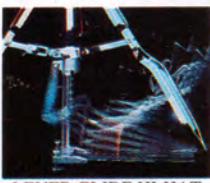
It probably won't surprise you that Dave Lombardo of Slayer--a band whose intention is to be the "heaviest, fastest, loudest and rudest metal band ever"--doesn't settle for anything less than Tama.

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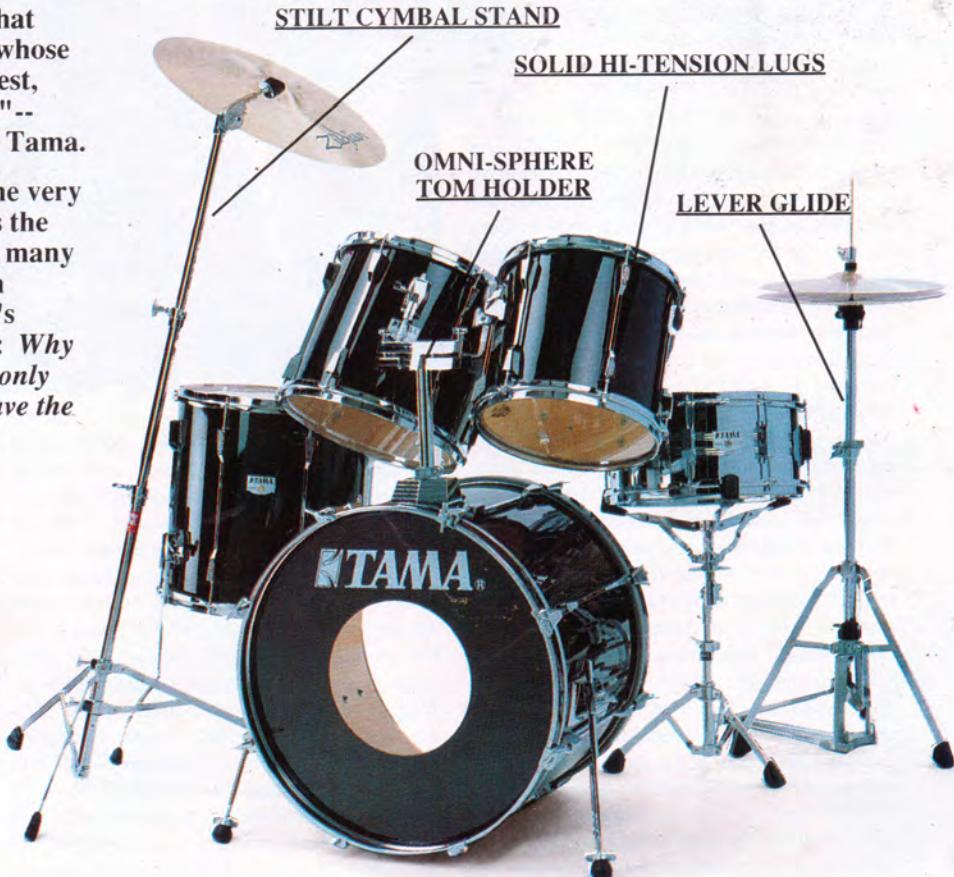
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CAUGHT IN THE ACT

BY ROB ANDREWS

Kip Winger sat in his band's pre-concert dressing room with a Cheshire Cat grin on his handsome face. On his lap was a letter from a young female fan who had gone into some very graphic detail describing what she wanted to do to Kip when and if she ever got him alone. "I can't believe this," Kip yelled at bandmates Reb Beach (guitar), Rod Morgenstein (drums) and Paul Taylor. "I thought I had a good imagination- but this chick puts me to shame!" With that Kip tossed the letter into his travel bag (evidently to be studied more carefully at a later date), picked up his trusty bass and began mindlessly picking out rhythms on his instrument. Another day on the road with Winger was underway.

"The road can get kind of boring," Winger said. "But once you get to the arena things tend to pick up. You've probably traveled for half the night to get to a certain city, and maybe you've grabbed a couple of hours sleep if you've been lucky. You probably felt like shit all day, but once you get into the dressing room and start gearing up for a show, you start feeling great. I know that a lot of bands talk about living to get on stage each night, but, as much as I hate to sound trite, it's really true."

Seeing the enthusiasm that Kip and his boys have for the stage seems to carry over to the group's loyal legion of fans. Despite the winter's chill that gripped the arena that Winger was playing that evening, thousands of eager ticket-holders gathered together hours before the arena doors were scheduled to be opened, many merely to be in the presence of other Winger fans. "I've waited two months for this show," one black-leathered guy said as he held his tickets aloft with one hand and a beer with the other. "I've seen them on MTV so many times that seeing them live is like having a dream become reality," one young female fan blurted.

Backstage, the band members seemed almost oblivious to the excitement their show was causing outside. Beach casually tuned his guitar in one corner of the room while Morgenstein went through a variety of warm-up maneuvers in front of his large dressing case. In another area Kip had finished fooling around with his bass and was proceeding with a series of vocal and physical warm-ups. There was certainly no tension to speak of, but a palpable electricity began to grow, finally culminating when a band road manager came into give the band a "five minute" warning.



Kip Winger: "The road can get kind of boring."

"That's when the adrenaline really starts pumping," Kip had said a short time before. "You walk out of the dressing room and you can hear the crowd, feel the energy. Then you get up to the stage and all hell breaks loose."

As the band hit the stage, only three members could be seen and heard, but about one minute into the set, Kip came whirling out of the wings in mid-flight, leading the band through a spirited version of their 1989 hit, *Madelaine*. For the next hour the group shifted gears like they were driving an Italian sports car, rocking through hard rockers like *17* and *Can't Get Enuff* and then turning it down for ballads like *Miles Away*. The cheers, yelps and screams of the crowd were never-ending as the audience took turns applauding various aspects of the band's stage show. The girls seemed to love the softer stuff while the guys ate up the crunchers.

"That's one of the things we bring to the stage," Kip said. "We've got the ballads that

the girls really like, yet we're heavy enough for the guys. The key though is that we're good enough as musicians to pull off anything we want musically. To me that's the key; we want to be given credit for being a great band- the kind of group that can really play their instruments."

After their show, as they relaxed backstage, joking with friends and downing a variety of beverages, it was impossible not to see that this was one band totally in love with what they were doing. Whether it was playing Madison Square Garden in New York or a smaller hall in the Midwest, the Winger guys didn't seem to care- all they wanted to do was get on stage and rock. "We've enjoyed this tour a lot," Kip said with characteristic reserve. "It's different than our last tour, which was really our first as a band. Now we really know exactly what to expect from each other and from the fans. That way we can give 'em what they want night after night." □

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PICK HIT

BY WINSTON CUMMINGS



In light of our recent conflict in the Persian Gulf, a band calling itself WW III is bound to gather a little extra attention. But if you ask vocalist Mandy Lion, bassist Jimmy Bain, guitarist Tracy G or drummer Vinny Appice about the name, they're quick to say that they're certainly not trying to capitalize on the war paranoia that's recently engulfed the world. In fact, if anything, WW III has nothing to do with war. This band's primary motivation is something even more simplistic and basic — sex!

"You hear the name and you naturally have a certain image in your mind about what this band is about," Lion said. "But the truth is probably a lot different from what you'd imagine. Basically, we're a band motivated by sex, not by politics. The name doesn't hold any special meaning, any secret heavy concept. Some people might think that we're about violence, bombs and war, and in reality the only war we're interested in is the war between the sexes."

Whether WW III's approach may be viewed as sexy or sexist remains to be fully deciphered, but there's no question that on their self-titled debut LP the group has laid down some of the heaviest, nastiest,

dirtiest tunes to have hit the rock airwaves in quite a while. Cloaked in lyrical mystery and musical power, such songs as *Call Me Devil* and *Atomic Sex Appeal* reek of raw sexual urgency and pure metallic crunch. Certainly when a band features a rhythm section comprised of such rock veterans as Bain and Appice (whose previous credits include stints with the likes of Rainbow, Black Sabbath and Dio) you just know you're not going to be hearing too many top-40 styled songs from WW III.

"It was amazing when Jimmy Bain joined this group," Lion said. "I had always loved his work in Rainbow and in Dio, so when the chance came to have

never accept the philosophy that 'if it's worked before, it'll work again.' That seems so boring and so unchallenging. That's why I had to keep searching for the right people to make my dream work."

When Lion found guitarist Tracy G he realized that first piece in his musical puzzle was in place. Tracy's unique approach to his instrument and somewhat unpredictable personality made him instantly appealing to Lion. The pair got together and started writing songs. Almost immediately, they knew they were on to something good.

"I had seen a previous version of WW III," Tracy said. "So when Mandy called me, I was well aware of who he was. He told me he was looking for a guitarist/

WW III (l to r): Tracy G., Mandy Lion, Vinny Appice, Jimmy Bain.

a player of his caliber join, I naturally was thrilled. Then when Vinny also joined I couldn't believe it. I think he's probably the best power drummer on earth — and he's one of the few players who could really do justice to the kind of music we had in this group."

While the addition of Bain and Appice occurred in 1990, the roots of WW III stretch back far longer than that. It seems that ol' Mandy Lion hasn't had the best of luck when it comes to maintaining a set lineup around him. His first attempt at forming a group in the mid-80s resulted in most of the band leaving to form Kingdom Come. Then the German-born vocalist put together another unit in Los Angeles, only to have the group splinter off to form Johnny Crash. Then he formed a group with the members of another West Coast metal band, Hellion, before realizing that unit was headed nowhere fast. To say the least, it was a frustrating time.

"It seemed to me that everyone in Los Angeles wanted to look and sound like everyone else," Lion said. "I wanted to try and do something that was a little different, and that upset some people. I could

songwriter, and he knew I was looking for a band. I gave him some music I had, and the next night he called me up with three songs he had written. We just took it from there."

Once their creative juices began to flow, the buzz about WW III began to spread throughout the L.A. rock community — eventually reaching the ears of both Bain and Appice. While the pair had worked together for years in Dio, they hadn't been in touch for a few months prior to joining forces again in WW III. Once they did, they realized they had made the right decision.

"I happened to run into Jimmy one day," Appice said. "He lives down the block from me, and he started talking about this new band he was in. He played me a tape, and it put a smile on my face. I love listening to heavy music, and I absolutely love playing it. I remember thinking, 'I could play the crap out of this.' I was asked to do the album, and then asked to join the band. I've been in a lot of different groups during my career, but this one is something very special." □

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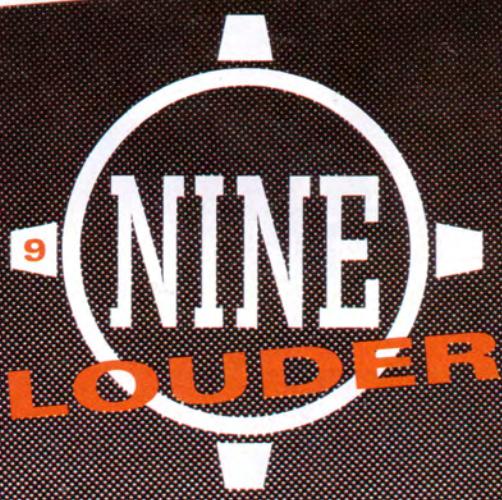
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HEAVY METAL HAPPENINGS

Motley Crue recently had to delay their recording plans (as well as the release of their greatest hits package, **A DECADE OF DECADENCE**), while they waited for producer Bob Rock to finish work on the new Metallica LP. It seems the Motley men wanted to add three or four new tracks to their hits compilation, and they felt Rock was the man they needed. As soon as Metallica finished working with Rock last May, the Crue went into the studio with Rock to slam out the songs they had been honing to perfection over a period of months. In fact, things went so well that the group is considering going back into the studio with Rock in the fall to put together a totally new LP.

Skid Row have been "extremely excited" over initial response to their new album. After working on the disc for over four months in both Florida and California, the band members were anxious for any feedback and they frequently were pulling kids off the street to play their latest collection of hits for them. "This is a great album," guitarist Snake Sabo said, "it's a little heavier than the first one, but that's the direction we all agreed we wanted to take. We can't wait for everyone to hear it."

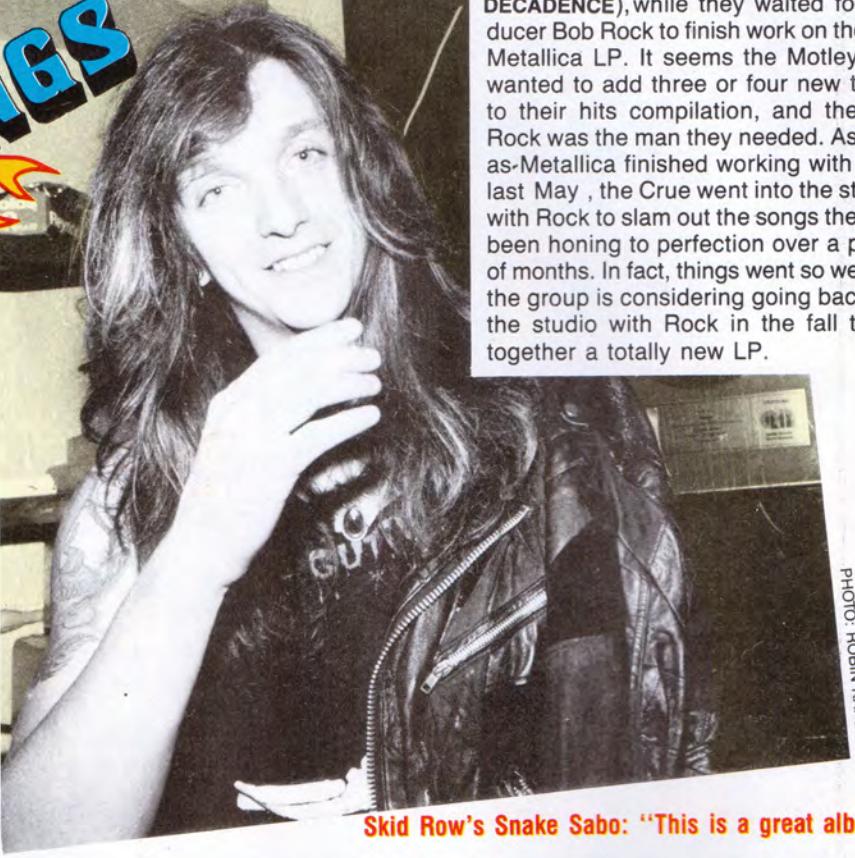


PHOTO: ROBIN KAPLAN

Skid Row's Snake Sabo: "This is a great album."

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PHOTO: ROBIN KAPLAN

Aerosmith: Back in the studio.

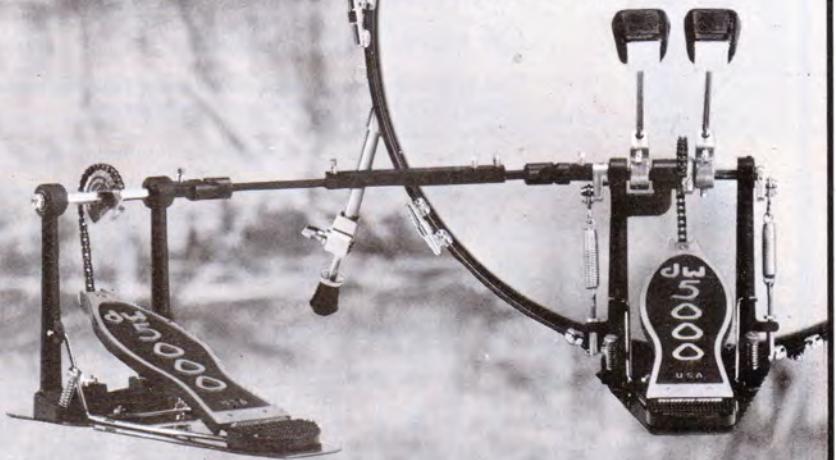
Aerosmith has returned to the studio to begin work on the follow-up to their quadruple platinum smash, **PUMP**. According to vocalist Steven Tyler the band is going to do very little differently than they've done on their last two records, returning to the same studio in Vancouver where both were recorded. "If it ain't broke, you'd be a fool to fix it," Steven said. "We've got some great ideas in our heads, now it'll be fun to see how long it'll take for us to get 'em down in the studio."

Def Leppard seem to be nearing a decision about their immediate future. Obviously, the group's recording and touring plans were thrown into total disarray when guitarist Steve Clark died last January. But after months of consolation and planning, it appears that the Leps will definitely continue on. In fact, a number of guitarists (including Blue Murder's John Sykes) are rumored to have been in touch with the band, but no firm decision about a replacement for Clark has been made. Expect the band's new album (which was virtually completed prior to Clark's death) to be released before year's end.

Metallica has run into a nice problem — they actually have too many good songs to cram onto their new album. According to drummer Lars Ulrich, the decision about which songs to include and which ones to temporarily table has made for some amusing moments in the Metallica front office. "Everybody has an opinion," the drummer said. "But that's why we tend only to listen to ourselves. If we didn't we'd really be going crazy at this point."

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White Lion's guitarist Vito Bratta has regained his full health after a scary stint in a New York hospital a short while back. Right after completing his work on the group's latest LP, **MANE ATTRACTION**, the dark haired axe master contracted pneumonia which landed him in a hospital bed. Complications followed, during which one of Bratta's lungs collapsed. But after a few weeks of rest and rehabilitation, Vito regained his full strength and now he's psyched to hit the road to support the group's new album.

Warrant guitarist Erik Turner is expanding his base of interests. Currently, Turner is managing, producing and serving as publicist for a local L.A. band called Shake City. "I really believe in them," he said. "They're not hype — they write great songs. I wouldn't get involved with a project I didn't really like, I don't have the need or the time for that. I think you're gonna be hearing some big things from Shake City in the future; they're the best young band I've heard since Warrant."

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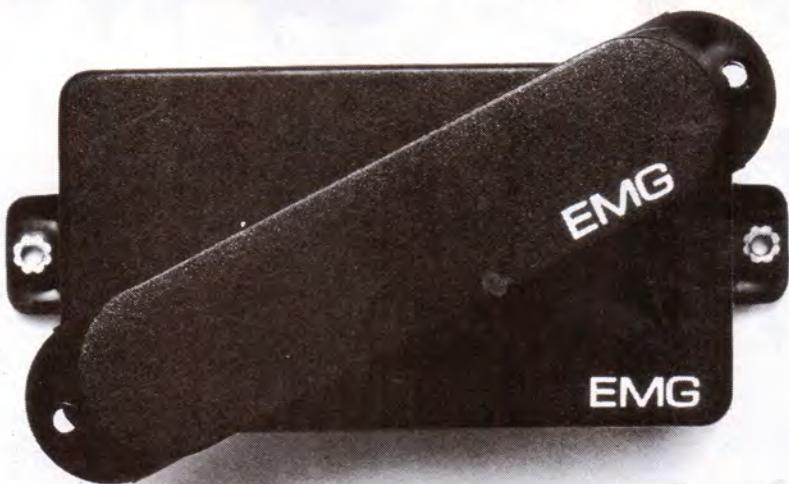
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TWO LEGENDS JOIN FORCES



L.A. Guns promise that their latest LP, **HOLLYWOOD VAMPIRES**, will establish them as one of the most potent forces in the rock world. "We don't really care how well it sells," vocalist Phil Lewis said. "We're more concerned that people take us seriously as musicians. We're not one of those groups that's happy to play at being rock stars. We're musicians who feel we have something to say. If people take the time to listen to this record they'll hear what we mean. There's a lot going on in these songs."

Recently, Tommy Skeoch of Tesla gave us a call about a recent interview we ran. Tommy says that we stated he "made love" to a lot of women on the band's last tour. Tommy wants us to know that he didn't actually "make love" to any of 'em; he merely fornicated with them. Now that we've got that all straightened out, don't we all feel better?

Black Sabbath has gone through more trials and tribulations than just about any rock band over the last two decades. But now it seems like things are definitely changing for the better for the Princes Of Darkness. Guitarist Tony Iommi has convinced vocalist Ronnie James Dio to rejoin the group, providing the band with the core of one of its classic lineups. The group will also feature long-time Sabbath bassist Geezer Butler (who recently split from original Sab vocalist Ozzy Osbourne) and drummer Cozy Powell, who has been Iommi's confidant over the last three years. Look for the new Sab album sometime in the fall.

Ironically, shortly after hearing of Dio joining Sabbath (see item above), Ozzy Osbourne announced that his upcoming album and tour will mark the end of his performing career. According to the Oz, "I'm not retiring from music — I just feel it's time to look at some other aspects of my life." While he would neither confirm or deny the rumors that he had been offered the Sabbath job prior to Dio's decision, it now appears that the realization that the Sabbath door had been closed in his face prompted Ozzy's retirement plans.

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Warrant—Cherry Pie. Title cut plus I Saw Red; Uncle Tom's Cabin Blind Faith; many more. (Columbia) 411-389

AC/DC—Razor's Edge. Thunderstruck; Money Talks; Fire Your Guns; plus many more. (Atco) 410-662

David Lee Roth—A Little Ain't Enough. Title cut plus Lady Luck; Hammerhead Shark; Tell The Truth; Last Call; more. (Warner Bros.) 416-610

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				BILLY IDOL CHARMED LIFE	386-789
				BAD ENGLISH	383-463
				THE CULT SONIC TEMPLE	381-798
				AEROSMITH GREATEST HITS	306-225
				TONE-LOC Loc ed After Dark	379-875
				GRATEFUL DEAD Shakedown From The Closet	378-406
				THE WHO Who's Better, Who's Best	1376-657
				HEART BRIGADE	396-655

*Selections with two numbers count as two selections—write each number in a separate box.

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MANIA!

SLAUGHTER STICK IT TO YA	404-830 <small>CRYSTALIS</small>	MÖTLEY CRÜE DR. FEELGOOD	387-944 <small>ELEKTRA</small>	WHITESNAKE Slip Of The Tongue	387-027 <small>GEPEN</small>
KING'S X Gretchen Goes To Nebraska	387-019 <small>MEGAFORCE MM</small>	FAITH NO MORE Introduce Yourself	405-183 <small>SLASH</small>	KILLER DWARFS DIRTY WEAPONS	404-921 <small>EPIC</small>
DIO Lock Up The Wolves	407-114 <small>REPRISE</small>	TANGIER FOUR WINDS	386-011 <small>ATCO</small>	TESTAMENT Practice What You Preach	386-102 <small>MEGAFORCE MM</small>
JUNKYARD	386-326 <small>DEFEND</small>	KREATOR Extreme Aggression	386-219 <small>EPIC</small>	SANCTUARY	404-913 <small>EPIC</small>
JOE SATRIANI Surfing With The Alien	387-969 <small>RELATIVITY</small>	BLUE OYSTER CULT Career Of Evil: The Metal Years	404-871 <small>COLUMBIA</small>	PRONG BEG TO DIFFER	404-699 <small>EPIC</small>
BLACK SABBATH We Sold Our Soul For Rock 'N Roll	1404-632 <small>WARNER BROS.</small> 394-635	VOIVOD NOTHINGFACE	402-982 <small>MECHANIC</small>	BILLY SHEEHAN The Talas Years	402-008 <small>RELATIVITY</small>
NUCLEAR ASSAULT Handle With Care	401-315 <small>H-EFFECT</small>	OSZY OSBOURNE JUST SAY OSZY	401-265 <small>CBS ASSOCIATED</small>	MCMAULLEY SCHENKER GROUP: Save Yourself	389-411 <small>CAPITOL</small>
OVERKILL Years Of Decay	401-307 <small>MEGAFORCE MM</small>	KING DIAMOND CONSPIRACY	400-283 <small>MEGAFORCE</small>	WRATHCHILD AMERICA Climbin' The Walls	388-983 <small>ATLANTIC</small>
ACE FREHLEY Trouble Walkin'	401-299 <small>MEGAFORCE MM</small>	ANNIHILATOR ALICE IN HELL	400-275 <small>MEGAFORCE</small>	BRITNEY FOX BOYS IN HEAT	388-421 <small>COLUMBIA</small>
JOE SATRIANI Flying In A Blue Dream	400-655 <small>RELATIVITY</small>	STEVE VAI FLEXIBLE	388-256 <small>COMBAT-RELATIVITY</small>	METALLICA And Justice For All	372-805 <small>ELEKTRA</small>
BABYLON A.D.	400-630 <small>ARTIST</small>	BADLANDS	384-388 <small>ATLANTIC</small>	DIO The Last In Line	328-955 <small>WARNER BROS.</small>
QUEENSRYCHE THE WARNING	331-173 <small>EMI</small>	RATT Out Of The Cellar	325-738 <small>ATLANTIC</small>	MÖTLEY CRUE Too Fast For Love	324-749 <small>ELEKTRA</small>
MÖTLEY CRÜE Shout At The Devil	323-444 <small>ELEKTRA</small>	JUDAS PRIEST Screaming For Vengeance	315-788 <small>COLUMBIA</small>	OSZY OSBOURNE Diary Of A Madman	312-017 <small>JET</small>
AC/DC BACK IN BLACK	305-045 <small>ATLANTIC</small>	BLACK SABBATH Heaven And Hell	303-776 <small>WARNER BROS.</small>	AC/DC Highway To Hell	297-788 <small>ATLANTIC</small>
BLACK SABBATH	221-705 <small>WARNER BROS.</small>	D.A.D. No Fuel Left For The Pilgrims	389-734 <small>WARNER BROS.</small>	THE DECLINE OF WESTERN CIVILIZATION PART 2: THE METAL YEARS	377-960 <small>CAPITOL</small>
PANTERA	410-332 <small>ATCO</small>	POWERMAD ABSOLUTE POWER	389-163 <small>REPRISE</small>	DOKKEN Beast From East	376-228 <small>ELEKTRA</small>
ELECTRIC BOYZ	407-783 <small>FUNK-O-METAL CARPET RIDE</small>	ENUFF Z'NUFF	388-967 <small>ATCO</small>	RATT Reach For The Sky	375-071 <small>ATLANTIC</small>
PRETTY BOY FLOYD	403-097 <small>MLA</small>	BANG TANGO PSYCHO CAFE	386-300 <small>MECHANIC</small>	EUROPE Final Countdown	351-122 <small>EPIC</small>
"SHOCKER"	401-273 <small>SRK</small>	SHARK ISLAND Law Of The Order	384-180 <small>EPIC</small>	CATS N' BOOTS Kicked And Klawed	401-885 <small>SRK</small>
VAIN	389-742 <small>ISLAND</small>	LEATHERWHER STREET READY	382-002 <small>ISLAND</small>	BEASTIE BOYS Licensed To ILL	351-692 <small>DEJ JAN-COLUMBIA</small>
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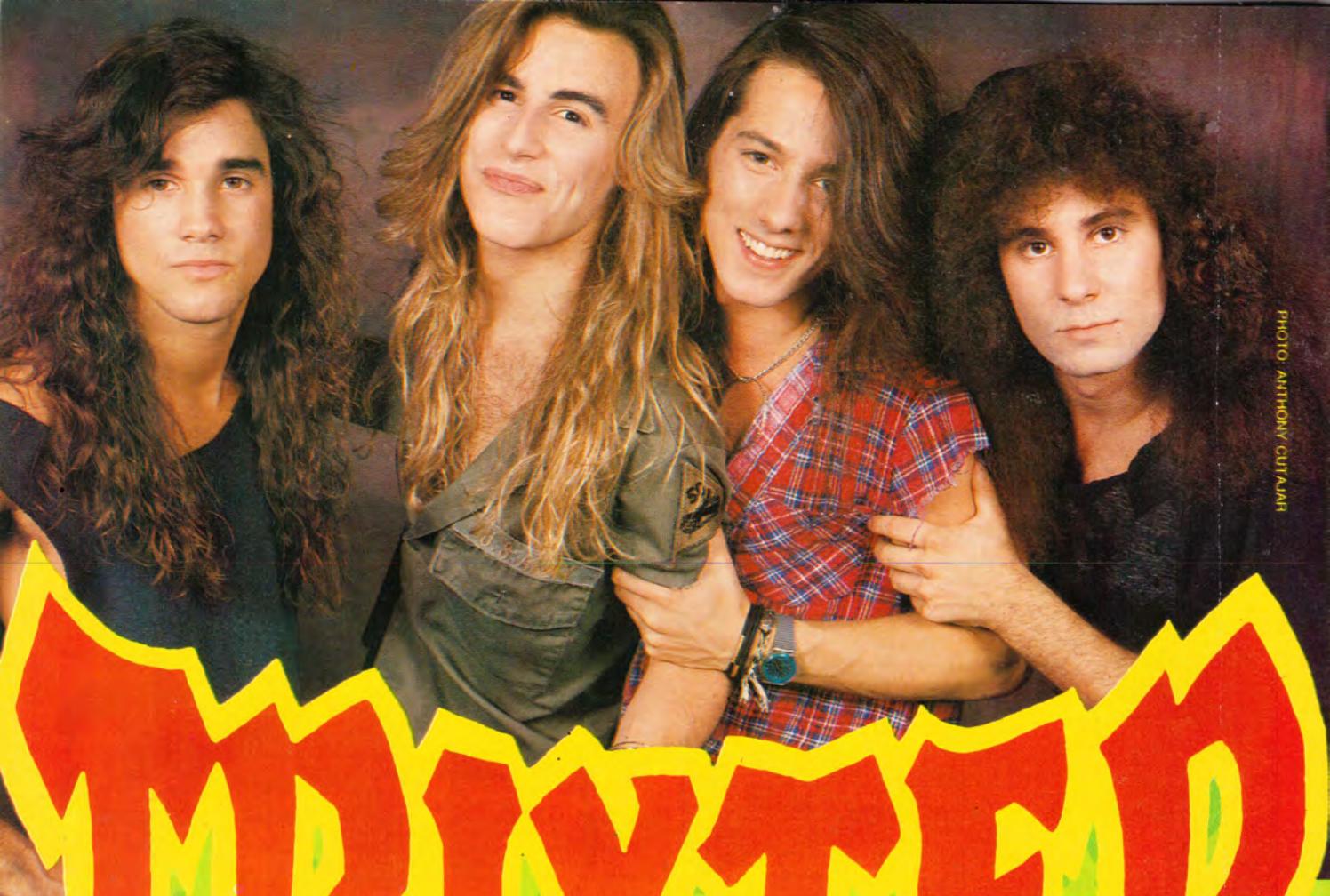


PHOTO: ANTHONY CUTAJAR

TRIXTER

ON THE RISE

Peter Loran, P.J. Farley, Steve Brown and Mark Scott — better known as Trixter — gathered together by the side door of New York's Ritz Theatre. The boys were already late for a dinner engagement around the block, but on the other side of that door stood over 100 fans anxious to grab a piece of one of rock's hottest young bands. "What do ya wanna do?" Brown asked Loran as they listened to the crowd chant their name through the heavy metallic doors. "I'm hungry, I don't want to wait any longer," the reply came. With those words the band burst through the door and slowly navigated their way through the tightly packed throng of admirers.

"Oh Peter, I love you," one fan shrieked as the dark-haired singer offered a small smile.

"Hey, sign this for me," another fan yelled as he thrust a band T-shirt in Farley's face. "Who are you?" an elderly woman who had inadvertently been swept up in the proceedings asked Brown. When told that she was in the presence of Trixter, the woman merely shrugged and offered a terse "Never heard of ya."

Such is life for Trixter these days. With the success of their self-titled debut LP, these New Jersey rockers have emerged as one of the bright lights on the hard rock horizon. Yet despite their success, they're still new enough to the glitz and glamour of fame to be bothered by the fact that anyone — no matter what age or what musical preference — would cast aspersions upon their still fragile identity. As they finally sat themselves down in New York's legendary Carnegie Deli, the elderly woman's

attitude was the first topic of conversation.

"Why did she act like we were shit just because she didn't know who we were?" Brown asked. "Ah, man you can't let that bother you," Scott answered. "We're gonna get a lot of that." At that moment a hefty waiter ambled by and gruffly took the band's order. Soup and sandwiches were demanded all around, with plenty of fries and sodas to round out the feast. Within minutes the orders were delivered and the band dug into the pre-concert meal.

"I don't want to really pig out," Loran said, "we've got a show to do in about two hours, and if you eat too much before a show, it can really have an impact on you. Usually I'm too nervous to eat before a show, and since this is New York, where a lot of our friends and

family are gonna see us, I'm real nervous tonight."

Within 20 minutes, the sandwiches had been demolished and the band's road manager was attempting to rush the band back to the concert hall, only one block away. Apparently an even larger crowd had gathered outside the hall, and the manager was worried that if they

"It's really so cool the way the fans have treated us," Brown said with an ear-to-ear smile. "We've been on the road for a few months, and everywhere we've gone, they've been really great to us. It's one thing to be treated that way in a place like New York, where a lot of people know who we are, but when we get to places where we've never been



PHOTO: JON PERRIN

didn't move soon there'd be a potential security problem for the group. As it happened, the fans parted like the proverbial Red Sea when the Trixter gang returned, with barely a hand laid on their bodes. Still, the ever-pleasant band members took time to stop, chat with their followers and comply with every autograph request.

before, the fans act like they're our best friends. That's really unbelievable."

Perhaps that fan phenomenon isn't quite so unbelievable when you consider the extensive airplay that Trixter's video for *One In A Million* has enjoyed on MTV. At times it seems that you just can't flip on the vid channel without seeing the band's handsome faces staring

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back at you. Due to that extensive exposure, Trixter's name has become a household word, and their pictures have started to become some of rock's hottest pin-up items. While they're certainly thrilled with recent developments, the guys in the band still seem a little shy about their new-found acclaim.

"Sometimes I can't look when the video comes on," Loran joked. "I go, 'Oh, I wish I hadn't done that.' But on the other hand, I know the value of having our video on MTV or our music on the radio. You just can't buy that kind of support. That's one of the reasons the fans seem to feel that they know us. I guess we don't come across as threatening or scary. We come across as what we are — a bunch of nice guys."

Judging by the response the crowd at the Ritz gave the band that evening, it was more than their good looks and their "nice guys" image that had turned those fans on. They were responding to the hard-hitting sounds that the band was creating. Mixing bits of vintage Van Halen and KISS with their own unique stylings, Trixter, both on stage and on album, captured the imaginations of the rock masses by presenting songs that were new and exciting — yet also instantly familiar. While some have said that Trixter brings startelingly little that's new to the rock domain, the boys feel little reason to be defensive about their sound or their success.

"We never said that we're out to change the world," Brown said. "We're just playing rock and roll music — the kind of stuff that we'd enjoy listening to just as much as playing. I think that's what the fans are picking up on. We're playing music that they like. What's wrong with that?"

"I guess getting a little criticism goes along with a little success," Loran added. "But I don't think that's too big a price to pay. When the record first came out about a year ago, we didn't get much criticism — and that was because nobody seemed to know anything about us! It took about four months for things to start happening. So in some ways the more people got to know us, the more they talked about us, both good and bad. But the good has certainly outweighed the bad as far as we're concerned. We hear the cheers out there every night — that's what really matters."

At present, Trixter hopes to stay on the tour trail right through the summer, and not even think about going back into the studio until the fall at the very earliest. As everyone in the band knows, it'll all depend on how well the album continues to perform over the next few months. If sales figures continue to shoot through the roof, and requests for the band's services on the road keep pouring in — work on a new album can certainly wait. For now these boys would just love to stay on the tour trail, taking their music to every corner of the world.

"Yeah, there are a lot of places we'd love to tour," Loran said. "I know we'd love to go throughout Europe and Japan, but there are plenty of places in America that we'd still love to play. If everything keeps going the way it has, we know we'll get there — no matter how long it takes."



THEY'RE
PLAYING
FOR KEEPS.



LIGHTS OUT ON THE PLAYGROUND

Recess is over and it's time for a lesson in some real rock & roll. LIGHTS OUT ON THE PLAYGROUND features hard rockin' tracks like "The Price Of Love" and "Full Time Body." With an album this good, Baton Rouge is the only geography you need to know, aside from where your local record store is.

Produced by Jack Ponti

Management & Direction: Jim Recor for Kahane Entertainment



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SKY HIGH

BY ANNE LEIGHTON

JANI LANE

PHOTO: MARK WEISBURD

MELODIC METAL MASTERS GO FOR BROKE WITH CHERRY PIE

If you can't party with the people who came to see you, you shouldn't play for them in the first place," Jani Lane announces from the stage every night that he and his bandmates — guitarists Erik Turner and Joey Allen, drummer Steven Sweet, and bassist Jerry Dixon — rock. Then Jani tells the crowd what nearby bar the Down Boys will be hanging at when the concert hall's light go out. The band and some very close friends pile into limos and end up at the club that's filled beyond capacity with Warrantees — concert goers who will get closer to the band before this special night is over. Warrant's members calmly mingle, dance to funk music and pose for pictures. Joey usually drinks near-toxic amounts of alcohol. We've watched Erik and Jerry bop their heads as they studied local bands experimenting with unique blends of Reggae Metal Music. Pretty young women have approached Steven very shyly, asking him to pose with them for photos. After the shots were taken, they'd aggressively hug the curly-haired drummer and invite him home to meet their families! *Hit Parader's* seen Jani shake hands with everybody in the club as though he was running for President of the United States. So we decided to ask him about Warrant's unique way of bonding with their fans.

HIT PARADER: Do you really like going to clubs every night?

JANI LANE: When I go to clubs and meet people, I always end up having a good time and I always end up meeting somebody really interesting — some bar musician. I love to go out checking local bands. I swear to God some of the best bands are playing in some of the smallest bars in the world. I like to jam; that's a big hobby of mine, 'cause I like that bar atmosphere. It's like home for me; I've played there forever. I know that drinking sounds bad, huh? I grew up drinking.

HP: There have been a few rock and roll casualties due to drinking.

JANI: You can get into that groove where you drink a lot on the road. You just have to be cool about it and take a few nights off in there. You just have to not go out and fry. Don't try to live 'the rock star personna.' Don't try to be 'the model rock star' that goes out and gets shit-faced everynight cause you think that's a cool thing to do. If you feel like staying in and hanging out in your hotel room — stay in. If you feel like going out — go out. If you feel like going out for just an hour and going back, then do that. There's no rule that you have to get f***ed up everynight on the road to be a successful musician. As a matter of fact, it's just the opposite. I've been on binges where I've been drunk everynight for three weeks. Everybody goes through that kind of thing. But you live and you learn. And every leg of every tour you go out on, you handle it a little better, hopefui-

ly. You learn a little better how to pace yourself.

HP: A lot of times we've talked to you, you've been sick with a cough and sore throat. How's your health holding up on this tour?

JANI: Well, it's not so much that I'm sick. A lot of people mistake it for sick, 'cause I'm a singer. My throat gets sore and I start sounding real hoarse. I answer the phone and go (groan), "Hello!" And they say, "How you doing?" And I go, "Not so good." And they go, "He's sick again." It's not that I'm sick. I batter my voice on a regular basis, cause we tour so freakin' much. We've been touring almost non-stop since October 1988.

HP: Let's get back to the bars. Obviously you like to drink.

JANI: It's just something I do. I'm not ashamed of it. If I ever thought I had a problem with it, I'd probably go to Betty Ford or something. But I just have a good time. I've spent my whole life in bars. Get me in a bar around people — put a beer in my hands, a pack of cigarettes in my pocket and a pool table or a foosball table and I'm home man, I'll spend the whole night there.

HP: Are you good at pool?

JANI: I won't blow my own horn, but I'm alright. I do pretty good in pool. Erik's a good pool shooter, too. So we play a lot of partners. If you're in a band, you gotta learn to shoot pool, cause it's always there. That's your big recreation. It's cheaper and it lasts longer and it's more fun than video games. Plus everywhere we play there's always a pool table somewhere. As a matter of fact, Bobby Blotzer from Ratt, is a pretty good pool player. We played for 20 bucks a game.

HP: Did you beat him?

JANI: Yeah. He'll probably get pissed if I say that. I must tell the truth.

HP: How much money did you win off him?

JANI: We went back and forth, but I won the last game and I walked with 20 bucks. We shot stick all night. Once you start playing, it's hard to stop. It's almost like after you win three or four games, you want to get beat. Then when you get beat, you just want to play again. So it's an all night thing for us. I dig pool. I'm definitely not the best player, but I'm alright. Normally we play eight ball, unless we got three guys who want to play at the same time. We'll play Cutthroat.

HP: What's Cutthroat?

JANI: You split the balls up five apiece. The object of the game is to be the last person with one of your balls on the table. So you try to take everybody else's balls. It is cutthroat, cause you gang up on somebody and get them out of the game. And they get all pissed off. And then later on when you're broke and you want them to buy you a beer, they tell you to take off. I've always been good at foosball. That's a game I've always liked. It's one of those things the more you play, the better you get. It's like ta-

ble hockey with the little guys and the little ball.

HP: Let's get out of the bars and into your mind. Tell us about the sci-fi fantasy library you're building.

JANI: I love to read. I think it helps your vocabulary. And there's nothing wrong with improving your vocabulary. To speak intelligently doesn't make you a wimp; it makes you intelligent. I'm reading a book called, *The Unwilling Warlord* by Lawrence Watt-Evans, the guy who wrote *The Misenchanted Sword*. I have a few favorite books — The Tolkien Trilogy — *Lord Of The Rings* and *The Hobbit*. The Tolkien trilogies are probably the most copied or the most influential books in that vein that I've ever read. I've read tons of stuff since Tolkien and it's basically just borrowed from that series. To me they depict that setting; it's tough to say if that setting is a different world or this world at an earlier time — however you want to look at it. And I really love the whole magic thing. It's escapism. It's anti-reality. And in the world we live in today, there's nothing wrong with anti-reality. There's a great book called *Armor* by John Steakley. It's a really interesting book about schizophrenia and personality disorders. It's about the earth in a futuristic tense and we're dealing with what we've found to be the only other life outside the earth. They're ant-like creatures that are about 10 feet tall and very violent.

HP: Since you've recently made your acting debut in the movie, *Hotel Oklahoma*, we know you're gonna get more movie offers. Let's give the casting directors some ideas and cast you in one of those books.

JANI: I would definitely play the leading character in *Armor*. He's a modern day fighter — warrior, but he's schizophrenic — 16 different personalities. He's very hot and cold and doesn't know whether he should kill these things or become one of them. It's a very trippy book. It's definitely written from an adult perspective. I'm literate. I don't read children's books. A lot of people look at fantasy fiction and say, 'Akk, that's for kids.'

HP: Are you a hero?

JANI: Gosh, I'd want to be.

HP: King of the world?

JANI: I don't know if I'd want to be king of the world. I'd like to — at least — be known to most of the world. I've never been asked that one before. That seems to hit a chord in me. Yeah, I've always liked to be the hero.

HP: Do you have 16 personalities?

JANI: Yeah, but they're all fun. I have my quiet modes and my kinky wayout modes. My biggest personality is Mr. Happy. If I was at a party with someone with a lampshade over his head, it'd probably be me telling a stupid joke and having people throwing their hors d'oeuvres at me. But I'd be the first person to pick up a guitar and have some Beatles songs going.

KANE ROBERTS METAL MUSCLE

BY RICHARD HICKS

FORMER ALICE COOPER GUITARIST SLIMS DOWN WHILE BEEFING UP SOUND ON SECOND SOLO LP.

Many rock fans have a particular image of Kane Roberts — that of a hulking, Rambo-esque figure flexing his abundant muscles as he lays down a frenzied guitar attack on stage with the likes of Alice Cooper. But that was the old Kane Roberts. Today the 6-foot-tall, dark haired guitarist has taken off 45 pounds (he used to tip the scales at a hefty 220), and has also whipped his music into the best shape of its life; a fact evidenced on his latest effort, *Saints & Sinners*. For Roberts the album represents the culmination of his rock and roll dream, and he's the first to admit that he'll do anything in his power to make sure that the "dream" doesn't turn into a nightmare.

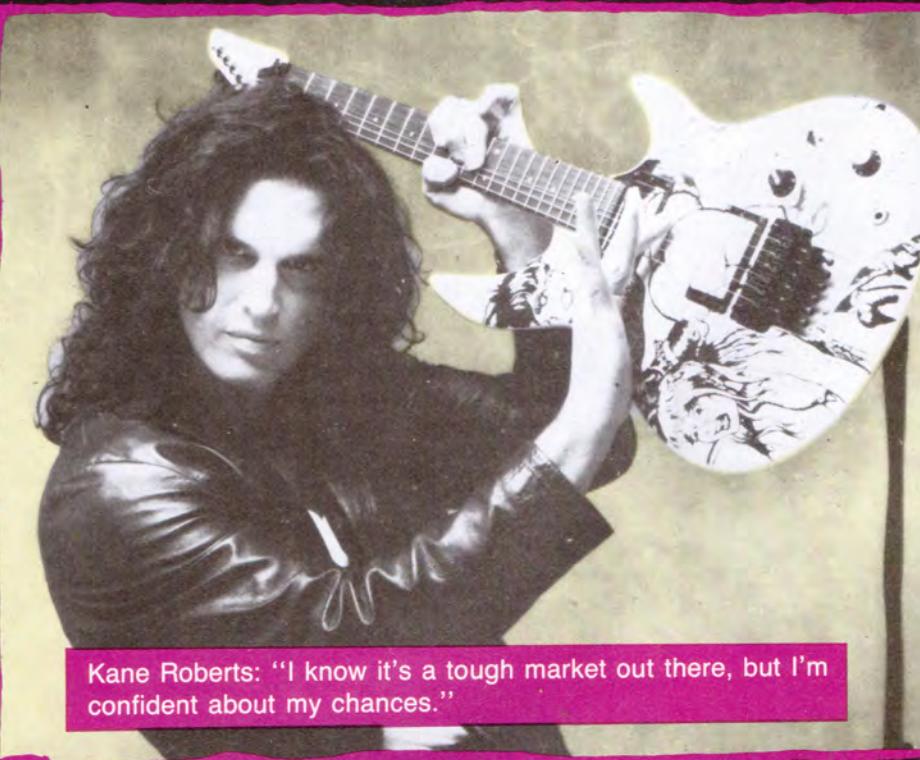
"I know it's a tough market out there right now," he said. "But I'm working with an incredible record label that really knows how to make an artist successful. And I think I've given them some very special music to work with. But the fears an artist has about his career, that good/bad dream/nightmare situation, is really at the heart of a lot of songs in *Saints & Sinners*. There's a little saint, and a little sinner in all of us. We have our demons to grapple with and our crosses to bear. In every relationship, for example, there's a certain sexual attraction that includes hunger and even fear. I don't believe people should resent the fact that we inspire those things in each other."

Roberts' confidence in his latest project is certainly well founded. In addition to the previously mentioned record label (the same folks who've helped break the likes of Guns N' Roses, Whitesnake and the Black Crowes), Roberts has surrounded himself with some of the industry's shining lights — including a certain Mr. Jon Bon Jovi who co-wrote the album's first single, *Does Anybody Really Fall In Love Anymore*. Also aboard is executive producer Desmond Child (whose previous credits include work with Bon Jovi, Aerosmith and Kiss) and producer Sir Arthur Payson who recently completed work on Ratt's *Detonator* LP. All-in-all, Roberts feels confident that he's put together an album that's about to take him on a meteoric ride up the metal mountain.

"My version of rock and roll is pretty raw and primal," he said. "But that's where somebody like Desmond is a real help. He comes at music from a different angle. So between us, I figured we could come up with something different and exciting. He's really amazing to work with. We

wrote a lot of songs together, many of them based on ideas I'd had for quite a while but never quite nailed. I'd bring them in and play them for Desmond and he'd adjust them. He really polished the material, which is why I wanted to keep things like my guitar solos as loose as possible. I just got in the studio with the music blasting and let the creative pressure just get me going."

someone else as well as yourself. If you're looking for an angel in your life, she might save you. But who knows, maybe a hell-raiser will save you too. It depends on what you need at that time. But when you get into a relationship with someone, you make emotional as well as sexual commitments. Then you're both saints and both sinners. That's what my music talks about.



Kane Roberts: "I know it's a tough market out there, but I'm confident about my chances."

On songs such as *Twisted*, *Wild Nights* and *Fighter*, Roberts has balanced his love for "raw" rock with the artistic craftsmanship needed for mass commercial success. While never selling out his metallic instincts, Roberts has harnessed his powers in a way that best serves his long-term career objectives. After years of being the backing musician to people like Alice Cooper, Roberts feels that with *Saints & Sinners* he's primed and ready to take over the spotlight.

"A lot of the characters in the songs on *Saints & Sinners* have their feet planted on both sides of the line — myself included," Roberts said. "My music reflects how tough it is for people to make the decision between right and wrong, especially when it regards

"If you listen to a song like *Twisted* you hear the story of a girl who has a real physical power over a guy," he added. "He just can't resist her and he's doing whatever he can to get next to her. That's a pretty good position for any woman to be in — to have some guy twisted over her. On the other hand, a song like *Does Anybody Really Fall In Love* looks at the more sentimental side of love. I recently broke up with a girlfriend of about four years. There are scars left by an experience like that. You can't expect them to ever heal all the way. But those are the kind of experiences that make you a stronger person than you've ever been before. All those things — good and bad — are what I'm drawing on this time around." □

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DAVID LEE ROTH



HIT PARADER

PHOTO: NEIL ZLOZOWER

THE MORE THE MERRIER

BY RICK EVANS

Try as hard as you like — you're just never gonna get David Lee Roth to admit anything he doesn't want to admit. Ask him if he's unhappy about his inability to maintain a set band lineup and Diamond Dave's more than likely to offer a home-grown axiom and then turn the conversation to a more comfortable course. Ask him about his failure to return to the multi-platinum sales terrain he once enjoyed with Van Halen and Dave will most likely offer a joke, grab a bite from a sandwich and then emit one of his characteristic belly laughs. Next topic, please. It's not that Roth is either evasive or embarrassed by his recent musical history. In fact he's downright proud of his accomplishments — most notably his latest LP, *A Little Ain't Enough*. It's more that he just enjoys talking about what he wants to talk about, when he wants to talk about it.

"This album's got me right back on the rock and roll trail," Roth exhorted with no apparent request for such information. "Maybe last time I wandered a little off the main highway, but I'm right back on that highway now... You know, I've got to always try a few new things, and if that means bringin' in a few new people to play with, that's fine with me."

No one with any sense of rock history can deny that David Lee Roth is one of the most intriguing characters to ever walk down that rock and roll highway. From the day he burst upon the scene as Van Halen's blond-tressed, high kickin', loud-mouthed front man, he's remained among the most charismatic people around. More than being a talented singer and a gifted stage entertainer, Roth's off-stage style, and his raspy, always-humorous interviews helped establish the attitude that an entire generation of West Coast frontmen have conveniently borrowed. Yet, for all of his legendary status, in recent years Roth has lost a bit of luster from his star status. His first post-VH band, featuring guitarist Steve Vai and bassist Billy Sheehan, fell apart after one album and

tour, with Vai going on to Whitesnake and Sheehan starting Mr. Big. Now, no less than four guitarists — Steve Hunter and Jason Becker on album and Desi Rex and Joe Holmes on tour — have been hired to work with the mercurial Roth.

"You just need different guys to do different things," Roth said. "After working with Vai last time (on the LP *Skyscraper*) I realized that guitarists are a very different breed. I mean I've known that for a long time, believe me, but it just made it very apparent to me. This time I wanted to make sure that the cats I played with were looking to play rock and roll, not create some sort of movie soundscape. I'm not putting Stevie Vai down in any way, but I just want to make sure I'm the one calling the shots."

**"To me,
you just know
rock and roll
when you hear it."**

Calling the shots he is, and on *A Little Ain't Enough* some of the shots Roth has called have confounded both his fans and his critics. While such songs as *Shoot It* and *Hammerhead Shark* recall certain elements of vintage Van Halen, others like *Sensible Shoes* and *Drop In The Bucket* take Roth on an even more eclectic journey than usual. But to Diamond Dave, no matter if it's gut-bucket blues, jazz or heavy metal, it's all rock and roll, and he likes it!

"What really is rock and roll?" he asked. "To me, you know it when you hear it, and I hear it on this record. I've always said that I don't have the conventional rock and roll background. I was exposed to everything and every-

one when I was growing up. I used to hang out at my Uncle Manny's club in New York, and when I'd wander down stairs, I could see everyone from Jimi Hendrix to James Brown on that stage. Then I'd go back up to my room and practice all the moves James Brown was doing. That's still the way I am. Everybody seems to sound the same these days — I don't like that. I've always been my own man."

Roth's attitude of always trying to be just a little bit different has carried over to his stage act as well. Certainly his sword-wielding, platform-jumping exploits in the past have left an impression on anyone who's ever witnessed them. Today, Roth continues to test the limits of his ingenuity when it comes to planning his latest on-stage extravaganza. In fact, being surrounded by a team of excellent, if virtually faceless musicians has focused more attention than ever on the imitable Mr. Roth.

"I've always wanted to be part of a band," he said. "My ego doesn't demand that I'm the only one in the spotlight. Would I have put people like Billy Sheehan and Stevie Vai in my last band if I felt that way? They certainly had their moments to solo and do whatever the hell they wanted. Now it's the same thing. But I've never believed in depending on stage tricks — whether they were musical or not. Some bands use all these lasers and more explosives than we had in the Gulf War. As far as I'm concerned when you've got all that, you don't even need to show up — the entertainment's already there! I want me and my band to be the entertainment, and that's exactly the way we've been doing it. All I told my people was to make sure they gave me the biggest, best lighting rig around, plenty of room on stage, and then just get out of my way."

Blending his current hits with songs from both earlier in his solo career and classics from VH days, Roth's current stage show ranks as one of the year's most entertaining packages on both a theatrical and a musical level. There's still not a performer in the hard rock world that can hold a candle to Diamond Dave in full stage flight. Despite passing his 36th birthday recently, Roth is still in prime condition, a fact that he proves each night both through his stage actions and through his skin-tight outfits.

"I've still got my own way to exercise," he said. "I don't really deprive myself of anything. I'll eat a sandwich, and I'll still drink some — I'll even smoke an occasional cigarette. Let's face it, my kind of voice doesn't need to be pampered. I think it might even sound a little better after a tough night. But I still work out, and I still hike and mountainclimb. Believe me, that'll get you in shape in a hurry!"

"Getting on stage for two hours every night is still one of the best workouts you can have," he added. "You use just about every muscle in your body if you do it right! And then afterwards, if you're lucky, you can use the muscles you didn't get to use back at the hotel! But that's all part of the rock and roll life. I've been doing this for more than 10 years now, and I still think it's the most fun you can have with your clothes on. And I'm having more fun on this tour that I've had in years." □

SHOOTING STARS



I, NAPOLEON

I, Napoleon is certainly one of more intriguing band names to hit the rock scene this year- and fittingly enough, the music contained on this unit's self-titled debut LP is just as intriguing as that moniker. According to band founder/vocalist Steve Napoleon, the band's attitude is one that blends a "dark side" and a "light side" into an unpredictable and often startling whole. In fact, the *I, Napoleon* LP is actually divided into a Day Side and a Night Side in order to capture the group's divergent, almost schizophrenic nature.

"We just mix a whole bunch of different things together," Napoleon said. "It's like a big musical stew. We mix together things like rock, pop, classical and just about anything else we can think of. That kind of music is just an extension of my personality. I guess you could say that I don't have the most conventional personality around."

Napoleon's unusual personality began to take shape in the Canadian province of Ottawa where young Steve began taking piano lessons at the tender age of five. He took operatic vocal lessons and became skilled on drums as well. With his varied skills, he began recording demo tapes in his home studio under the band name of Little Napoleon. Some of those reached the desk of A&R folks in Los Angeles, one of whom set up a band showcase in a Montreal club. Steve threw together some local musicians, played the gig, and landed a record deal- quick and easy! They then moved into the studio to record their electric sound, and on such tracks as *Go To Pieces*, *Everytime* and *Sweet Cyanide*, Steve demonstrated the wide-ranging skills that were at his disposal.

"I don't have any real influences," Napoleon said. "I just love fun, positive music- the kind of stuff that Mozart used to do. We are a little different from the other bands out there, but that's cool!"

SAIGON KICK

First came Hanoi Rocks- now we've got Saigon Kick. Is there more than a passing fancy with the late Scandinavian Sensations being presented by this new Miami-based unit? According to Saigon Kick's guitarist, Jason Bieler, too much shouldn't be made of any similarities between the two groups. In fact, Bieler, vocalist Matt Kramer, bassist Tom DeFile and drummer Phil Varone state they want to be judged strictly on their own merit- not in comparison to anyone of anything that's previously gone on in the rock and roll history books.

"We just want to be able to do anything we've grown up listening to," Bieler said. "We want to take those influences and funnel them into a new sound. We never want to be locked into doing just one thing. That's why we don't particularly like comparisons to other bands- whether because of our name or because of our music. Just listen to our album and enjoy it for what is."

That debut LP, containing such kick-ass tracks as *Acid Rain*, *I.C.U.* and *Love Of God*, presents Saigon Kick as a band with a strong sense of individuality- even though each song is stamped with easily recognizable rock influences. The band's unique style has already attracted a great deal of interest from not only fans- but from other bands as well. As a matter of fact S.K. was invited to play on bills with such acts as Skid Row, Faith No More and the Godfathers prior to even inking their record deal! Such a wide-ranging group of supporters makes the band feel all the more welcome in the rock world.

"Other groups have been great to us," Bieler said. "Coming from Miami is a big benefit for us because we were able to stand out a lot more. So many groups go to L.A. to be part of a scene, but we fought against that. We believed that if we stuck at home and built a strong local following we'd be better off. Now I think everyone can see that our beliefs have paid off!"



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SANDI SARAYA

"Lita Ford's got a sexy image. I don't."

HIT PARADER

PHOTO: ANTHONY CUTAJAR

SARAYA METAL SEDUCTRESS

It's hard to imagine Sandi Saraya as a rock and roll star. Quiet, unassuming, even a little bit shy, this New Jersey rocker is the antithesis of the brash, ballsy broads who seem to inhabit the metal domain. If you ask Sandi about her success, she's likely to offer a little laugh and a shrug of her shoulders before presenting her answer. When you inquire about her personal life, she quickly tries to change the subject. But when you question her about her latest LP, *When The Blackbird Sings*, her dark eyes light up with excitement. It's as if Sandi's life revolves around her music — a fact we discovered when we recently sat down with Sandi for this heart-to-heart conversation.

Hit Parader: Sandi, it took more than two years for you to follow-up your successful debut LP (*Saraya*) with *When The Blackbird Sings*. What took so long?

Sandi Saraya: There were some problems that we went through that unfortunately slowed things down. On the musical side of things, our bassist and our keyboardist from the last album both left the band. So we had to take some time to find replacements, and we've added Barry Dunaway on bass, even though we did the album without a keyboard player. Then there were some management problems that really brought things to a stop. We tried getting out of our former managerial contract, and that took a lot of time, money and effort — it really drained me creatively.

HP: You mean those outside activities had a negative impact on your songwriting?

SS: I would think that's true for anyone. I'm very sensitive to what's going on around me, and when we were going through those rough times last year, I really didn't feel like writing songs. But then I met Peter Mensch from Prime management at a Mets baseball game last year and things started to change for us. I didn't know who he was at first — just this guy who was criticizing my first album and telling me what I should change. I was really nasty to him. I asked my friend "Who is this creep?" Later on, I found out that he's the manager of Def Leppard, Metallica, Queensryche and a bunch of other groups. Peter's been a great help to us — in fact, I'm just beginning to really find out what it's like having a powerful manager.

HP: So once you got those problems straightened out, you were able to turn your attentions back to the album?

SS: Yeah. I had written quite a bit of the album

SANDI AND BAND RETURN TO ACTION WITH *WHEN THE BLACKBIRD SINGS*

BY ANDY SECHER

back in 1989, but then late last year I really got motivated again. The songs just started coming together very naturally. A song like *Queen Of Sheba* for instance just sprung out of a tape our guitarist gave to me. He was playing music that had a very Egyptian feel to it, so I wrote lyrics that reflected that theme. It's about how women often have had to submit to men in order to get ahead — how they have to use their sexuality in order to survive.

HP: Is that a subject that hits home for you?

SS: Not really. I wasn't trying to make any sort of statement with it. I wasn't saying that's what I have had to go through. It was more of a song about a subject and a time that I found interesting. As far as being a woman in rock and roll, there's no question that a degree of prejudice against women still exists. It's still difficult because men look at women just one way too much of the time. They don't give you credit for your talent. They just look at you in a sexual way.

HP: Have you suffered from that kind of prejudice?

SS: In some ways. But at other times it just has been amusing. Like the time we played in England last year. I had been told about how rough English crowds can be. How they'll throw things at you all the time and really treat you badly. Well, I got up there and started singing fully expecting to be hit in the face with a tomato, when a bunch of guys in the front row started yelling at me to take my shirt off. After a few minutes of that, Tony our guitarist, walked up to the microphone and said, "If that's what you want, it's okay with me," and he took his shirt off. We had 'em in the palm of our hands after that!

HP: We've discussed some of the problems you've had. What's been the highlight of your career so far?

SS: I guess the things that come to mind are having the first record do very well, playing live on stage and recording *When The Blackbird Sings*. Those have all been highlights. I just

love the reaction we get on stage. It's great that we get an equal number of guys and girls at the shows, which is very important to me. I never wanted the girls to be pissed off because their boyfriends were looking at me. I want everyone to enjoy the music we're making, and that's what happens at our live shows. For me that's the ultimate thrill; getting on stage is like an out-of-body experience.

HP: The song *Seducer* on the album has been getting a lot of attention — again because of your sexy image. Does that bother you?

SS: Sexy image (laughs)? Who's got a sexy image? Lita Ford's got a sexy image, I don't. Someone like Lita is very glamorous, she's a real rock star. In fact I think at times she must feel a little trapped by that image. I'm not a rock star. I'm a musician. I wish I looked like Lita, but I've got to make the most of what I have. But I don't think *Seducer* is getting attention because I'm such a seductress. That song is actually about the seduction that drugs have in our society. It seems like the drug dealer has become something of a hero, he seduces a community and poisons them. I saw so much of that on TV every day that I felt I had to write something about it.

HP: We still find it hard to believe that you don't think you have a sexy image.

SS: Well, if we keep talking about it, maybe somebody will begin to think I do. I know I certainly don't. And we don't try and make a big deal about it when we do photo sessions. I'm not about to wear things or do things that I'm not comfortable with. I want to be taken seriously as a musician, that's the most important thing to me.

HP: But a rock and roll musician also must do some wild and crazy things when they're on tour. What's the wildest thing you've done?

SS: Actually, I'm a pretty boring person. I usually go right back to the hotel after a show and leave the wild stuff to the guys in the band. But there was one night on the last tour that I do recall drinking a bit too much, which for me can be just one or two drinks. Somehow I would be lying on the luggage cart in our bass player's hotel room. Nobody was there, but when I woke up, the window in the room was broken. Everyone thought I did it, and I didn't remember. It was scary. Later we found out who the real culprit was. That's about as wild as things get for me. I'm just a girl from New Jersey who loves to play rock and roll — all the other stuff just isn't that important to me. □

Everyone knows that Skid Row's second LP is finally out after months of recording and mixing. Thanks to the production of Michael Wagener, the Skid's sophomore effort is much harder-edged than the group's multi-platinum debut. Let's go back for a moment to this past winter when Skid Row left their frigid Jersey homes to gear up on the new album in subtropical South Florida. The five bad boys of rock descended upon their unsuspecting fans in the relatively uneventful town of Fort Lauderdale last January — and tales of the band's presence run rampant still! Here's a recap of the band's antics and some of the memories the band left behind ...

Kate Berger met Sebastian at Reunion Room, a progressive danceteria on a jam-packed ladies night. "I was over at the bar with a friend of mine and the guys in Skid Row were standing next to us," she says. "So the singer comes up to me and says, 'Hi,

many girls,'" she tells me excitedly. "As I tried to squeeze by, he grabbed my arm and said, 'Hi. My name's Sebastian. What's yours?'"

"Like I didn't know who he was, right?" Tracey laughs. "So I told him, 'I already know your name. Everybody knows your name' and we talked for awhile."

But Bas was nice to everyone he met, not just the pretty young things that followed his every move. Tracey tells me, "This one guy seemed kinda nervous when he came up and said, 'I met you the other night at Squeeze (another nightclub in Fort Lauderdale). Can I have your autograph?' and Sebastian was so nice to him. He said, 'No problem,' and talked to the guy for awhile even though there were tons of girls hanging around."

Jennifer thought Bas was great too. "He was really funny," she said. "I didn't think he was mean or anything, but he's got such a bad boy image. That's what you hear about him anyway, but he's not like that at all."

She proceeds to tell me about the obses-

rental, and Snake Sabo, Rob, Rachel Bolan and Scotti in their own wheels, a grey Jeep, a red Laredo, a black MR2 and black sports-car. Wagener also had his own car, a beautiful convertible 'Vette, with a license plate PLYITLD (play it loud, get it?). Since the crowd was well-behaved, the local police let the fans loiter without incident for over a month.

During breaks from recording, the guys would wander out to the parking lot and chat with their loyal following, sign autographs and take pictures. "You were here yesterday," Sebastian said to one girl he recognized in the crowd. "And so were you," he points to another. "I'd bring you guys into the studio so you could hear what the new album sounds like if the track was finished. I'll tell you one thing about it, it's really heavy." Wagener, who had become as much of a celebrity in Florida as the Skids themselves, agreed with Bas. "If *Piece Of Me* was on this LP, it would be the lightest track on the



BACK WITH A VENGEANCE

We Go To The Recording Studio To Find Out
The Latest Happenings With The Skids.

BY VIOLET SZILVAS

what's your name?' and I say Kate. Then I pretended I didn't know who he was and asked him his name. It was pretty funny, 'cause it got him going, like he couldn't believe someone didn't recognize him."

The more Kate played ignorant, the more defiant Bas got about getting to know her. "I tried to leave," she said, "But he grabbed my wrist as I walked through the crowd. We lost our balance as I tried to wriggle free and he fell on top of me. We had both been drinking heavily," she laughs. "And it took four guys to pick us up off the floor. My boyfriend met Rob (Affuso) a few nights later at Rosebud's (a metal club) and told him he was gonna kick Sebastian's ass. I was dyin'!"

To the glee of Skid Row fans, countless other Sebastian incidents and band sitings were reported during his visit. Tracey Egin-ton and Jennifer Winston met Sebastian in the VIP area at Fort Lauderdale's head-banger haven, the Button South, after a Saigon Kick show. Bas, Scotti Hill and Rob had played an encore of *Highway To Hell* with the Kicksters, who are friends and label-mates.

Tracey recalls walking into the crowded champagne room where Bas was hanging. "He was surrounded by I don't know how

sion Bas has for Donna Reed. "Glen Richards (a DJ for WSHE, the biggest rock radio station in South Florida) has a Donna Reed watch that he got from Nickelodeon," Jennifer explained. "Bas loved it! He sat down in a chair and started singing this song he made up about Donna Reed — and he just kept singing, with all his fans standing around listening to him. Then he pulled a record label exec into his lap and started singing to him. It was hysterical. He was just having such a good time."

When not shaking up the clubs and bars, the members of Skid Row were individually and collectively toiling away at New River Studios, which was besieged by their loyal following all day, every day for the duration of the recording. "Sometimes it became difficult to record, 'cause people kept knocking on the door and ringing the bell," said Riley O'Connell, studio engineer. "And all these girls kept calling and leaving messages for the band members. We never had a band of Skid Row's stature in here before, so the studio help didn't know how to deal with all the commotion all of a sudden."

Outside New River, the fans waited patiently for the Skid Row members to arrive each day: Sebastian in his shiny red LeBaron

album," he had announced to the fans, bearing his trademark ear-to-ear smile.

Melissa Lawless, a student at the Art Institute of Fort Lauderdale studying entertainment, described a typical scene with the controlled mob scene outside the studio each day. "Sebastian's a big sweetheart. He was so cooperative," she said. "There was this guy who wanted Bas to make a tape for his home answering machine. Well, Bas didn't even hesitate to make him a message — he was glad to do one for the guy. And Bas was that way to everybody — you can tell he lives off this stuff. He loves the attention and everybody that meets Bas loves him. Scotti's really great too. He was willing to talk to us even though everyone had said he wouldn't be very sociable. That's why I never listen to rumors."

Julie Graziani had each of the band members autograph her denim jacket, airbrushed with the likes of the Skid Row boys. "Snake said to me, 'I look better on this jacket than I do in person'." she giggled. "I didn't even recognize him the first time I saw him, 'cause he was wearing a baseball hat and glasses." Sheila Tyler, who had chased the boys from one end of the city to the next, chimed in, "I think Snake looks really sexy like that! And of course Sebastian's gorgeous but Rob is to die for. Rachel's like the nicest guy in the world, and I didn't get to meet Scotti but I hear he's wonderful too."

Michele Morrill beams as she describes her evening hanging with Bas: "After being such a big fan of his, and never ever expecting to meet him, it was just incredible to like

sit and talk pizza with him. He was no longer this big, huge star that you could never touch. He's just this regular, gorgeous and utterly cool person." Julie agrees. "After what I'd seen of Sebastian, like on his home video, I thought he'd be so cocky — I seriously expected him to be an idiot. But he was the coolest guy. He didn't ignore anyone, even if they were fat, ugly or stupid — he didn't care. I can't believe he took the time to spend with us. I mean, he was out there for hours and it was unreal. It's the best feeling I've ever had."

Not only was Bas friendly and attentive to all his fans, he even offered some words of wisdom to a strung out girl who offered him

"or somethin'." he sneers, obviously offended by the implication that he does drugs. "I don't do junk. I keep it together, man. I just don't believe you gotta be like the Scorpions or Aerosmith and never even have a beer."

Suddenly lightening up, he smirks, "That reminds me of the time I tried to smoke nutmeg." Bas flashed an ear-to-ear grin and the crowd laughs.

What final words of wisdom did Bas have to offer? He continues: "I just want to say one

Sebastian in action.



thing: Girls always buy guys in bands flowers and teddy bears. Let me give you some advice," he smiles impishly. "Guys don't dig flowers or teddy bears."

Graffitied walls and sidewalks outside the studio still serve as a testament to the Skids' visit to the studio. "Most of the writing is gone now," says Virginia Caiya, studio manager. "The kids were really great — they came back after the band left and cleaned up most of the graffiti."

Rock fans in Fort Lauderdale can only hope the Skids had as much fun on this working vacation as they did — the musical community in Florida may never be the same! That is, until they come back to record their next album. □

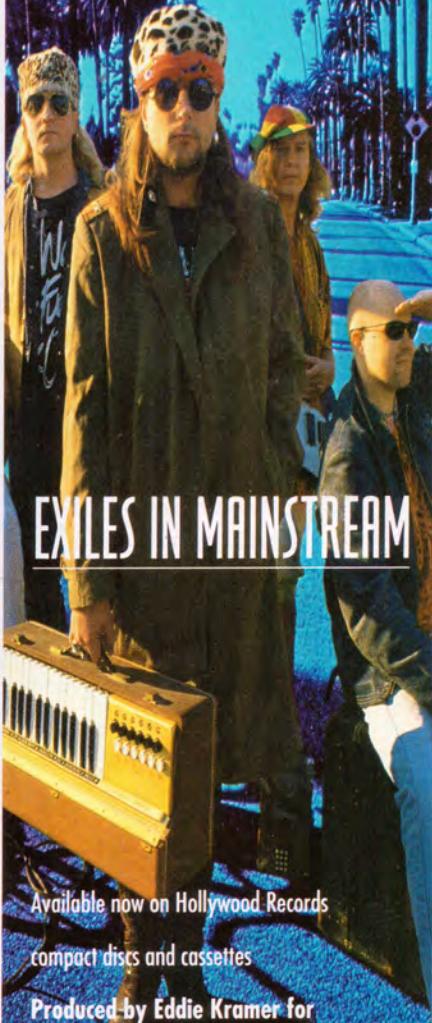
nitrous outside the studio where a bunch of kids were hanging around. "Are you into this?" she asked pointing to a popper in her hand. "Hell no man," he barked back at her. "That stuff's crap."

"They say you can take the girl out of the street, but you can't take the street out of the girl," the confused adolescent countered. "Oh well," Bas replied disapprovingly in retreat and threw his hands up in genuine despair.

"Everybody thinks I'm some kind of junkie

PHOTO: MIKE GOULD/M.C.P.

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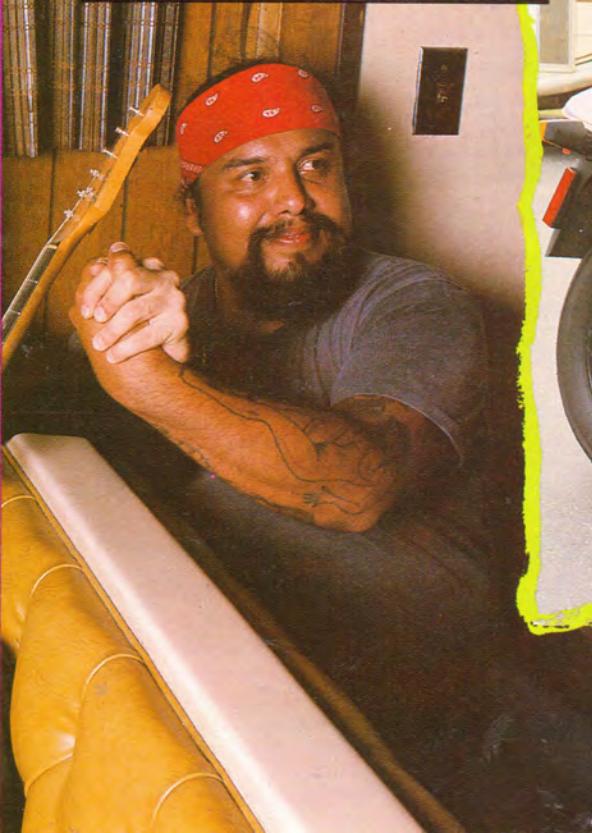
PHOTO: ANNAMARIA DISANTO

PHOTO: MARK WEISSIMWA



Mike works on some music with Cinderella's Fred Coury.

White Lion are feeling pretty darn good these days. Their latest LP, **Mane Attraction**, has re-established these Big Apple rockers as one of the premier groups on the rock scene. Vocalist Mike Tramp, guitarist Vito Bratta, bassist James Lomenzo and drummer Greg D'Angelo have been enjoying their latest moment-in-the-sun, a fact we recently discovered when we did some heavy duty hangin' out with White Lion.



Greg's got a need for speed.

MR. B I G

ACTION PACKED

HARD ROCKIN' SUPERGROUP AIM FOR THE TOP WITH *LEAN INTO IT.*

BY GAIL FLUG

Mr. Big guitarist Paul Gilbert is a rare breed. Although he's several thousand miles away, his energy and enthusiasm are burning through the phone cord. Totally dedicated to his music, the hand not holding the receiver is toying with a newly-purchased keyboard, as our interview includes a bout of 'name-that-tune'. And being that his fellow 'Big' cohorts - bassist Billy Sheehan, vocalist Eric Martin and drummer Pat Torpey - share this attitude, *Lean Into It* seems more than just the title of their latest album, it's more a way of life.

"It's actually a phrase we as a band have been using for quite a long time," explains Paul. "Either Pat or Billy started using it meaning whatever you decide to do, what ever direction you decide to go, whatever path you take, do it full force. Don't do it half-way lean into it."

Mr. Big have leaned into it since their formation in '88. Armed with superb musicianship and solid songs, their self-titled debut won over critics and fans alike, not to mention the respect of fellow musicians. Heavy touring

around the world established the band as a great live act, as heard on their Japan-only live EP *Raw Live Sushi* — a much in demand import domestically. And let us not forget their contribution to the *Navy S.E.A.L.S.* soundtrack; Songs *Strike Like Lightning* and *Shadows* seemed to go over better than the movie did.

Even in-between 'Big' projects, the four were engaged in their own music-related endeavors. Pat and Billy performed clinics around the nation, Eric played around the San Francisco Bay area with a few friends under the name of Road Vultures, and Paul did some shows in Los Angeles with The Electric Fence — a copy band who cover everything from Michael Schenker, Deep Purple and Judas Priest to the Beatles, David Bowie and a storming rendition of the Osmond Brothers' *Crazy Horses*. ("Well, it's a hobby," says Paul.) It's that kind of dedication and commitment which gives Mr. Big that extra edge of credibility, and attitude even more apparent on *Lean Into It*.

"I think the major difference people are going to notice on the new record right off the

bat is just the sound of it," observes Paul. "I know Pat concentrated on the drum sound. He was with our producer Kevin Elson constantly, and we were like 'yeah, Pat, do it, get the drum sound from hell.' I brought in a ridiculous amount of amps and guitars — everyone hated me because you couldn't move in the control room. I had about twenty guitars and ten amp heads all over the place. I always figure through quantity, you somehow achieve quality... which did happen. And Eric really sang great on this album. He did a great job on the first one, but he was recovering from some sort of flu. He had completely lost his voice when we started the basic tracks, and was back and ready in time to do the vocal parts, but he still wasn't quite full force."

"Billy even had a major tone renaissance. He's using a Ampeg XVT, which is much simpler than the big complicated rig he'd been using for the past ten years. It's more what he used to use when he was first starting out, so the bass is more outside of the guitar range, it's more of a bass sound."

Apart from the magnificent sound ambience,





Mr. Big (l to r): Billy Sheehan, Pat Torpey, Eric Martin, Paul Gilbert.

PHOTO: NEIL ZLOZOWER

one can't help but notice the great diversity of musical styles on *Lean Into It*. Along with its share of aggressive, yet accessible rockers like *Road To Ruin* and *Voodoo Kiss*, there's the moving ballads *Just Take My Heart* and the acoustic *To Be With You*, plus the cool Cajun blues of *Little Too Loose*.

"Actually Billy sings the intro to it," interjects Paul, "because we wanted a real low voice, kinda like a ZZ Top thing and I don't know anybody who has a lower voice than Billy, except for maybe the guy in the Oak Ridge Boys."

Totally out of left field is the wonderful psychedelic pop-influenced first video, *Green Tinted '60s Mind* — a track certainly close to Paul's heart as it's the first song he says he wrote all by himself. "It was a real accomplishment for me as a songwriter," claims the guitarist. "I've gotten most of my notability from being a fast guitar player, not so much for composition but technique. That's great, and I'm still proud of it and love doing that kind of stuff. But to be able to branch out and write songs and feel good about them — and actually take part in the melodic part is unbelievable. Even if we never used the song on the record, it would've made me happy just to have done it. But to have it go this far is great."

"All of the records I did with Mr. Big and my previous band, Racer X, are close to my heart and I put every ounce of energy into them. But a song is different," he continues. "It's more

powerful than doing solos and stuff. It's just a much better effort on my part. It's the best thing I've ever done and I'm really excited to see what people think about it. For one thing, it is kinda strange and off-the-wall, but in a cool way. I don't think anyone could tell, but from my point of view it's got a lot of my personality in it. So the way people react to it, it's more like they're reacting to me."

But fans shouldn't think Mr. Big's gone totally off the deep end. *My Kinda Woman* sounds as if it could've been off the debut LP and further investigation with Paul reveals that the song actually goes back before there was a Mr. Big.

"I worked on the music back when I was in Racer X, and then Eric came up with the vocals for it. We always liked the song, but the version we did for the first album just wasn't right. We'd always play it during our soundchecks and all the Rush crew would stop what they were doing and say 'You gotta record that song'!"

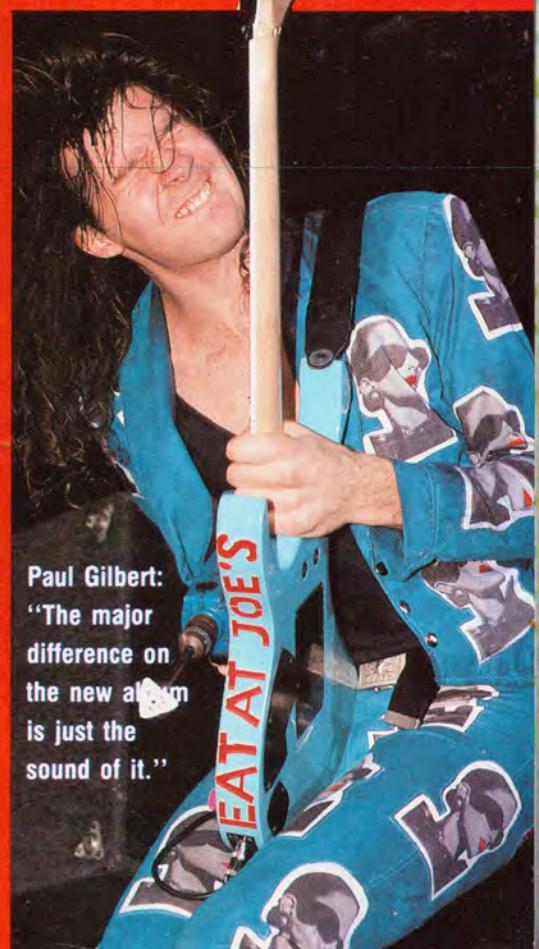
Also not far removed is the up-beat *Daddy, Brother . . .* Coming across with an unstoppable groove, it features Paul's bizarre trick of using the spinning end of an actual drill to hit the strings, only this time Billy joins in. "That's gonna freak people out live. When I used to do the drill thing by myself, people would go pretty nuts, but there we play a harmony melody with both the guitar and bass, doing drills! It's gonna kill people, I can't wait."

On a side note, Paul's favorite road story is

the time this trick almost killed him! In Atlanta, in front of 15,000 Rush fans, the guitarist was using the drill as usual during his solo spot, but somehow the fast-moving picks got tangled in his hair and it took three roadies to eventually remove it.

"My friend Jeff Martin, who now drums for Badlands, thinks Billy and I should come out with wigs that exactly match our hair, do the solo, pretend to get the drills caught, and then fling the wigs into the audience," laughs Paul. "He actually said he'd pay us to do it!"

Wigs or not, it might be a while until we see Mr. Big live in the U.S. After some club dates to get warmed up, they're scheduled to tour Europe for the first time this spring, with America and Japan to follow in the summer. In the meantime, those longing to learn some of the techniques Billy and Paul display on their instruments could see them demonstrated in the comfort of their own home. *Billy Sheehan On Bass* and *Bass Secrets* (available through Cherry Lane video) include concert footage and "in the studio" interviews with the man; they're exciting to watch even if you don't play bass. For a guitar lesson with a comedic twist, check out Paul's *Intense Rock*, (from REH video). You'll see tricks involving rabbits, chainsaws and strait jackets in addition to basic music theory and some scary guitarwork. He's just completed work on the follow-up and although he will not reveal any details, he does proudly state, "it makes the first one look like the most boring, un-entertaining thing ever. It's best to sit down and watch it roll by. All I could say is the look of it is nothing like any instructional video ever, it's a whole new concept and I had complete control. It came out exactly as I wanted it, so get ready, you're in for a strange surprise."



Paul Gilbert:

"The major difference on the new album is just the sound of it."

GUNS N' ROSES

BY LAURENCE FAURVE

For a long time it seemed as if Guns N' Roses second LP was little more than an illusion — a much discussed collection that, like the Abominable Snowman and the Loch Ness Monster, was more myth than reality. But then last June, *Use Your Illusion* was suddenly released with an almost surprising lack of fanfare. The multi-record set just kind of showed up in a local record store without the pomp and circumstances one might have expected from what certainly ranks as the year's most eagerly an-

ticipated new release. Originally the band wanted the set to be released last December 28 — bisecting the Christmas and New Year's holidays. But since that is considered a notoriously "dead" time in the rock and roll year, forces at the band's record label decided to hold the collection (already over a year late) just a few more months.

But those in-between months certainly weren't dead time for vocalist Axl Rose, guitarists Izzy Stradlin and Slash, bassist Duff McKagan and new drummer Matt Sorum. While Axl kept himself busy by continually getting in and out of legal messes, Slash and Duff occupied

themselves with a variety of musical projects. Slash, in particular, is fast emerging as one of the most in-demand guitarists around, with current and upcoming appearances on albums by Lenny Kravitz, Iggy Pop, Michael Jackson and Bob Dylan. Duff joined his bandmate on four songs on the Iggy Pop disc, *Brick By Brick*.

"Iggy and I hit it off immediately when we played together," Slash said. "We had met at the Roxy in L.A. a few months back, and then I invited him to play at a benefit concert we were doing. He's really a great guy, and when we're playing together we really kick ass. As it happened, Don Was was producing that album, and he was also working with Bob Dylan on his new record (*Under The Red Sky*), so he invited me down. It was really kind of strange because I walked into the studio and there was George Harrison standing there. Then I noticed a small guy with a hooded sweatshirt and leather gloves on. That surprised me because it was hot. Then I realized it was Bob Dylan."

But neither Iggy, Harrison or Dylan could match the bizarre Michael Jackson on Slash's list of idiosyncratic rock personalites he's recently dealt with. In fact, despite having played guitar on three songs for Jackson's forthcoming album, the dreadlocked guitarist has yet to even meet the reclusive Jackson. The "thrilling" vocalist didn't even contact Slash

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Axl and Slash let it rock on stage.



Slash

HIT PARADER

PHOTO: NEIL ZLOZOWER

Duff McKagan



HIT PARADER

PHOTO: NEIL ZLOZOWER

Party boy Axl hangs out in an L.A. club.



PHOTO: FRANK WHITE

directly about the work request — he used a studio technician, who was working with Jackson at the time and had also worked with Guns N' Roses in the past — to serve as the liaison.

"I got this call from a guy who mixed some overdubs on *Appetite For Destruction*," Slash said. "He just told me that Michael Jackson wanted me to play on his new record. I just couldn't believe it. So I went down and played on some songs, but I never got to meet him. It's really a weird way to record. Everything is pieced together from samples. It's so different from the way Guns N' Roses works."

Speaking of the way the Top Gunners work, it seems that one of the hardest tasks the band faced preparing *Use Your Illusion* for public consumption was deciding which of the 32 tracks they had recorded to place on which record. Originally the band was hoping to release a four-record set, but when the label scoffed at that idea, stating that a \$50 price tag would put the album out of reach of the band's fans, the group agreed to trim down to slightly more manageable proportions. But there's no question that new songs like *November Rain*, *Bad Apples*, *Back Off Bitch* and their surprising cover of Paul McCartney's James Bond theme, *Live And Let Die*, capture all the metal magic that made the Gunners instant stars the first time around.

"I think we've been true to what Guns N' Roses has always been about," Slash said. "But this time Axl doesn't talk about starving in the streets anymore, like we

did in *Welcome To The Jungle*. We're more concerned with the things that are important in our lives at this time. Starving in the streets is in the past. Now we talk about cops because they're still harassing us every chance they get."

It's certainly no secret that the G N' R brigade has been keeping L.A.'s finest busy in recent months. Axl, in particular, has become front page news with his continuing battle with a neighbor, 37 year-old Gabriella Kantor, who has repeatedly threatened the singer, demanding he control the noise emanating from his apartment. In fact, last October, Kantor filed a legal complaint against Rose, stating that the singer attempted to hit her with a wine bottle. He was arrested for assault with a deadly weapon, and forced to post \$5,000 bail. But thankfully, all charges were dropped last December due to what the Men In Blue termed "lack of substantial evidence."

Shortly thereafter, Axl and his then-wife Erin (the on-again-off-again pair have now annulled their year-old marriage) decided to move full-time to Axl's other home, a large house located in the Hollywood Hills. The day after arriving, however, Axl lost his cool for unexplained reasons and attacked the house's stone fire place with a sledge hammer. Once again the cops were called, and this time the singer was given a warning about disturbing the peace.

"I think Axl's just a little bored at the moment," a spokesperson for the band's record label said. "The guys wanted the record out a few months ago, so there

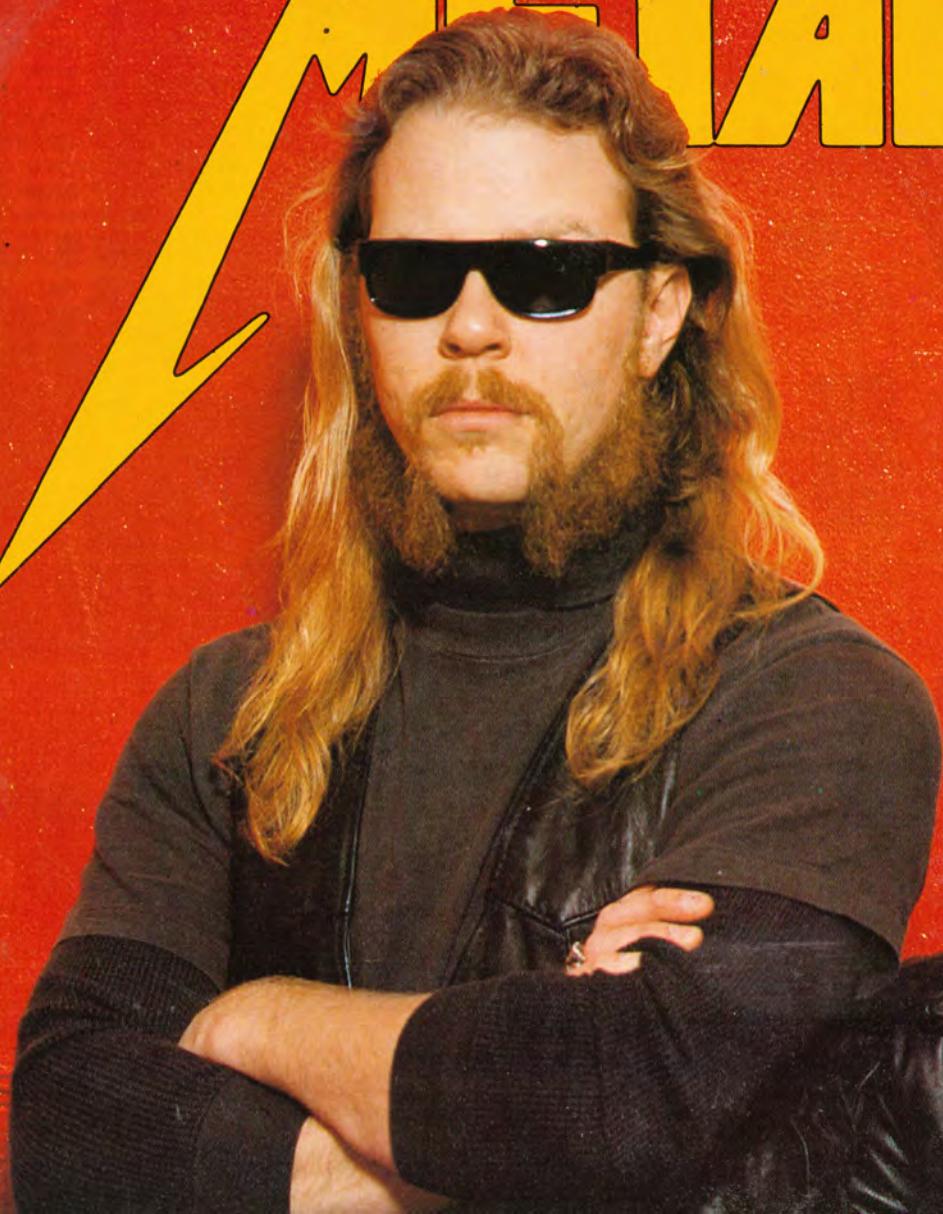
really wasn't much for them to do for quite a while. You know the old saying, busy hands make happy hands, and they just weren't busy enough."

One thing that kept the band busy was playing two shows at last January's historic Rock In Rio concert. It marked the debut of new drummer Matt Sorum, who replaced Steven Adler last summer. For Slash, Sorum's addition makes Guns N' Roses a much stronger musical unit, but he also had to admit that he missed his old buddy Steven.

"It just got to the point with Steven where he couldn't even play at rehearsals," he said. "We were scared that he would f**k up the whole band. It was a real hard decision to make, because Steven was my best friend for years and I don't want to slag him off. But we did all we could. We sent him to numerous rehabs, but it was just a waste of money. After that we started auditioning drummers we'd heard of from word of mouth. I really got depressed for a while because we just couldn't seem to find the right guy."

"Then one night I went to see the Cult play live, and when I saw their drummer, Matt Sorum, I kept saying to myself, 'Why can't we find someone like him?' As it happened we finally met, and Matt was a great guy. And he's an amazing drummer. Steven was never a great technical drummer but we had played together for years. When Matt came in the band, we all realized just how big a difference it made. I think you can hear that on this record." □

METALLICA





HIT PARADER

PHOTO: ROSS HALFIN/ZLOZOWER

L.A. GUNS FIRED UP

It's a safe bet that the members of L.A. Guns will never have to worry about dying of skin cancer. After all, vocalist Phil Lewis, guitarists Tracii Guns and Mick Cripps, drummer Steve Riley and bassist Kelly Nickels never see the sun! Sleeping all day, and then rising at dusk to begin a night of working and partying, these boys truly are creatures of the night; how fitting that the title of their new LP is **Hollywood Vampires**. Recently we traveled out to the band's home base in L.A. to discuss the strange and wonderful world of L.A. Guns with Guns and Lewis.

Hit Parader: What exactly is the definition of a Hollywood Vampire?

Phil Lewis: It's kind of hard to define a Hollywood Vampire. There are actually vampires in Chicago, New York or London too. You don't have to live in L.A. to be a real Hollywood Vampire. You have to just live a certain kind of lifestyle - the exact lifestyle that we enjoy in this band. We just tend to be up all night, and you've got to sleep sometime - so that just leaves the hours when the sun's up.

Tracii Guns: If you want to learn all the secrets of how to be a real Hollywood Vampire, just send \$15 to our fan club, and we'll give you all the secrets (laugh). My definition of a Hollywood Vampire is just someone who likes to have fun, who likes to stay up late, and who doesn't like the sun. You've got to be pale and have real dark hair to be a real Hollywood Vampire - it's kind of the exact opposite of the traditional L.A. look - you know the blond hair and the golden skin.

HP: What kind of music can we expect on the new album?

PL: It's a darker, heavier album than our last one, *Cocked and Loaded*. I love that album, but this one is just ten times better in every possible way. There's a song called *Over The Edge*, which in spirit is dedicated to Def Leppard's Steve Clark and all the other reluctant superstars who've passed through the rock world over the years. All those people wanted to do was play music. The acclaim and the fortune really didn't interest them, and when it came it became very difficult for them to deal with; in some cases it pushed them over the edge. There's another song called *Here It Comes* which is a great soul/rock tune that reminds me of a cross between *Whole Lotta Love* and the Temptations' *Ball Of Confusion*. It's the kind of music I don't hear any other band making at the moment.

TG: We were weaned on all that great Motown stuff, and we of course, grew up listening to a lot of great hard rock as well. It's only natural

WEST COAST WILDMEN PROVE THEY ARE THE **HOLLYWOOD VAMPIRES**

PHOTO: ANNAMARIA DISANTO

BY ANDY SECHER

"My definition of a Hollywood Vampire is someone who wants to have fun."



that we've kind of brought those two elements together in our music. *Here It Comes* is really a soul song and some of the other guys in the band really aren't that blown away by it. But that's what makes this album so interesting.

HP: Are there certain kinds of songs that are more difficult for you to write? Are the emotional songs from the heart harder to come up with than the good-time rockers?

TG: For me the ones that come from the heart are a lot easier. It's a great way to let loose with a lot of emotion that you've had pent up for a while. When you can open up and just let it pour out of you it's great. Sometimes writing the up-beat rockers are harder — especially if you're writing by yourself. You need the band around for those sometimes.

PL: Writing the kind of music that's on this record is the ultimate for a rock musician, a creative musician. I imagine it's kind of boring if you're somebody like The Nelsons who only want to be rock stars. They're not working on their craft - they're working on their look!

TG: We listen to our own music and get off on it! We put whatever the hell we want on our records and we really dig 'em. We'll wear out copies of our albums from playing 'em so much. We're making music we get off on - we're not making some soap to be sold on the third shelf at the market.

HP: You guys really seem to love what you do. But what's the toughest part of being a "Rock God"?

PL: I have a lot of trouble about six months into a tour with just doing the same stuff every night. Sometimes when you've got six or seven shows in a row, you start to feel like a stripper who's just going through the motions. You do it, and we never put on a bad show. But it does get boring doing the same songs night after night. The boredom is the toughest thing for me. That's why I'm so thrilled about having the material on *Hollywood Vampires* to go out and play. This time we'll have a lot more variety in the set, and with three albums of material to choose from now, we'll be able to really keep things fresh every night.

TG: We used to go out on stage trying to impress people, but not anymore. It's like dealing with a chick who acts bored all the time! We like exciting crowds!

HP: The band has always had a reputation for being wild men on the road. What's the wildest thing that happened on the last tour?

TG: Man, the one that comes to mind happened up in San Francisco towards the end of the last tour. I met this chick after the show, and she was kind of a weird looking semi-hippie who was just a little nuts. But I took her on the bus with me and we started hanging out. The bus was actually driving us home to L.A., so the next morning we pull up to my house, and this chick follows me. It was really kind of weird. I called up my manager and said, "Look man, I don't care how much it costs, get this chick out of here and back home." As it happened I had saved about \$800 from my time on the road. That's when my manager called me back and told me the only flight available was gonna cost \$790. I was desperate by then, so I told



PHIL LEWIS

"Writing the kind of music that's on this record is the ultimate for a rock musician."

PHOTO: ANNAMARIA DISANTO

him to book it. I ended up the tour with \$10 in my pocket.

HP: Speaking of touring. What are the band's tour plans for the rest of the year?

PL: We'd love to headline, but we're not going to do that until we're totally ready. Musically we're ready right now. But it takes a little time for a band to regain the momentum they had last time, so we'll probably go out as an open-

ing act for a few months, see how things go, then headline on our own. The worst thing we could do was be arrogant and think we can fill arenas right now, then end up in front of 3,000 people in a 10,000 seat hall. We want to fill that place! And we think with the music on *Hollywood Vampires*, by later this year we'll be able to do just that.

SLAUGHTER

PROUD TO BE LOUD

PLATINUM-COATED QUARTET CONTINUE TO MARCH TO GREATNESS AS WORLD TOUR ROLLS ON.

BY JODI SUMMERS

You never get your equilibrium right when you're living on a tour bus," notes Dana Strum. "You'd think we'd get used to it by now. You see those buses, they look big. They look stable. You think, 'oh yeah, I can handle this! We can't, and it's a pain in the freakin' ass. Every single day somebody falls over into somebody else's face."

Life in a suitcase isn't all new clothes and not cockroaches. Ask Dana, or Slaughter brothers Mark Slaughter, Tim Kelly and Blas Elias. They've been out on the road for a year-and-a-half, dealing with missing hairbrushes and stolen boots. By the time they've finished crisscrossing the country in support of *Stick It To Ya*, they will have performed with the likes of KISS, Poison, Winger and David Lee Roth. The tales they have to tell are definitely unique. Just listen to Dana gab about some of their experiences...

"We looked at the gig sheet, and it said the next gig we play was in Columbus. Figuring everybody knew what they had to do, we went on to the bus and watched movies, anything from *Debbie Does Dallas* to *Beverly Hillbillies* reruns.

"We see a sign that says 'Columbus, Ohio — 180 miles.' And think, the tour routing is so fucking weird, we're all the way back in Ohio. All of a sudden our tour manager, Scott wakes up and he goes, 'Ohio? we're scheduled to play Columbus, Georgia!'

"The bus driver, who we then dubbed Wrong Way Ray, hauled ass back to Georgia. We end up there after a grueling day-and-a-half trip. When we arrive, everybody is burned out of their minds. But we've got a gig to do, so we take the stage.

"Not even ten seconds into the gig, we blow a power transformer off the telephone pole. Every light in the arena shuts off! It's pitch black, except for one emergency light in the dome of the arena. A recording goes on and it says, 'We are on the emergency power system, please do not panic.'

"We're like 'Oh my God! What next? A concert is all about power and attitude, and we were stripped of it all! Normally Mark would go into a joke telling escapade, but there wasn't even a P.A. system. So we sat behind the amps and prayed. A half hour later the power came back up and we played our regular gig, but after it's interrupted that severely, you go through some mental changes, to say the

least."

"Our most emotional gig was at Alpine Valley. We were the first band to play there after the Stevie Ray Vaughan airplane accident. Before the gig, we were taken on a motor tour and showed where the plane went down. The outdoor amphitheater was sold out, over 17,000 people, and it was beautiful summer weather. Right before *Fly To The Angels*, we told the audience that we saw the accident sight and we'd like everybody to pay tribute to what had happened.

"Normally in the arena when people light lighters, every twentieth person does. Here, every other person lit up. Mark stopped, he didn't know what to do. He was almost at the point of having stage fright. He was so overwhelmed he really did not know what to do. I took the mike and said, 'Have you guys looked around?'

"The vibe was so intense, we must have spent a good five minutes absorbing it. We had to cut a song from our set because the roaring never stopped.

"No matter what happens to our career, to see that warmth and that kind of energy and a real feeling of closeness between people was one of the highlights."

But the road is more than just stagework. Right Dana?

"In situations with the opposite sex, the only thing we tell each other is don't put somebody in a position they don't want to be in. Don't force somebody into doing something that, after this is all over and they leave, they're going to feel worse than if they had never done that."

"Well, one night, after one of those particular escapades, Mark and I turned around and saw two girls slapping each other the high five, and saying 'We knew it would happen.' We realized that we were the ones being taken advantage of, especially when they left with our wardrobe. We didn't realize that they had stolen our shirts and boots. We were so caught up in watching them high fiving each other that we didn't realize why they were running. They were, in fact, running away with our stuff. There was nothing we could do about it, so we just laughed it up."

There's even been other kinds of excitement for the Slaughter boys during the last 18 months. In fact, according to Dana, the excitement never stops. "Did you know we raced in the Denver Grand Prix? Mario Andretti the famous race driver lent us his Learjet for three

days so we could do it. What an unbelievable experience! They blocked off the streets and we raced around for twenty minutes. It was incredible, what a buzz! Blas and I really dug it. Mark and Tim liked it, but Blas and I really loved it and our intentions are to continue racing.

"After the race, we took Sebastian Bach of Skid Row with us to Little Rock, Arkansas. That night, we went onstage with Sebastian and did *Back In Black* together."

There have been a few negative moments too. But Dana finds humor in them rather than being pissed off.

"We tried to have Winger arrested at the Canadian border. When Winger was added to the KISS show they didn't have great feelings towards us. We didn't know why. Slaughter has always had positive relationships with everybody. Perhaps it was because Kip had just gone through this thing with his girlfriend, and everything was not firing off bullets for him. Anyway, all of a sudden there was this bizarre professional jealousy directed our way.

"Paybacks are a bitch. When we saw that their bus was being interrogated at the Canadian border, we started insinuating, 'Hey man, do you smell pot anywhere? I smell pot. And at the border too. I just don't understand.'

"Basically we took their tour manager apart. We said that he was selling weed. So the customs agents took flashlights and guard dogs onto their bus. It was crazy!

"After that was over, we told them that we don't suggest that they mess with us a whole lot more. From that point on, interestingly enough, we didn't get f***ed with anymore."

Food is one element that unites a band's road experience. Dana explains: "We really like Taco Bell. Of all the fast food chains, unanimously everybody will say, 'Go to Taco Bell.' We went to a Taco Bell in Portland, Maine. We pull into the drive through and the people recognized our bus. They all left their work posts and came out with paper bags and Taco Bell wrappers for autographs. There was nobody to make the food except for this big, fat manager. She waddled out and yelled, 'Get back in here, get back in here right now!' She was just out of her mind, crazy."

"We'd watched them do it so many times, that we all knew how the food's done. You've got to be a freakin' idiot not to know how to do it. So we went into the Taco Bell and made our own food. It was just killer."

And what is Dana's favorite road tale? That's easy. "We were driving down the road, and were just outside of Knoxville, Tennessee, when a couple of girls drove past. These girls were not wearing any clothes! We pulled the bus off the freeway into a 7-11 parking lot. And these girls came on board, buck naked. They wanted to dance to a couple of the tunes. So, we invited all the local people that were around to come on in and check it out. The girls had a video camera, and they asked us to make a video tape to document what happened. Everyone was dancing, and it was totally crazy. That's when we got the idea of turning the bus into a nightclub."

SLAUGHTER



HIT PARADER

PHOTO: ANNAMARIA DISANTO

SLAUGHTER

LIVE ON STAGE

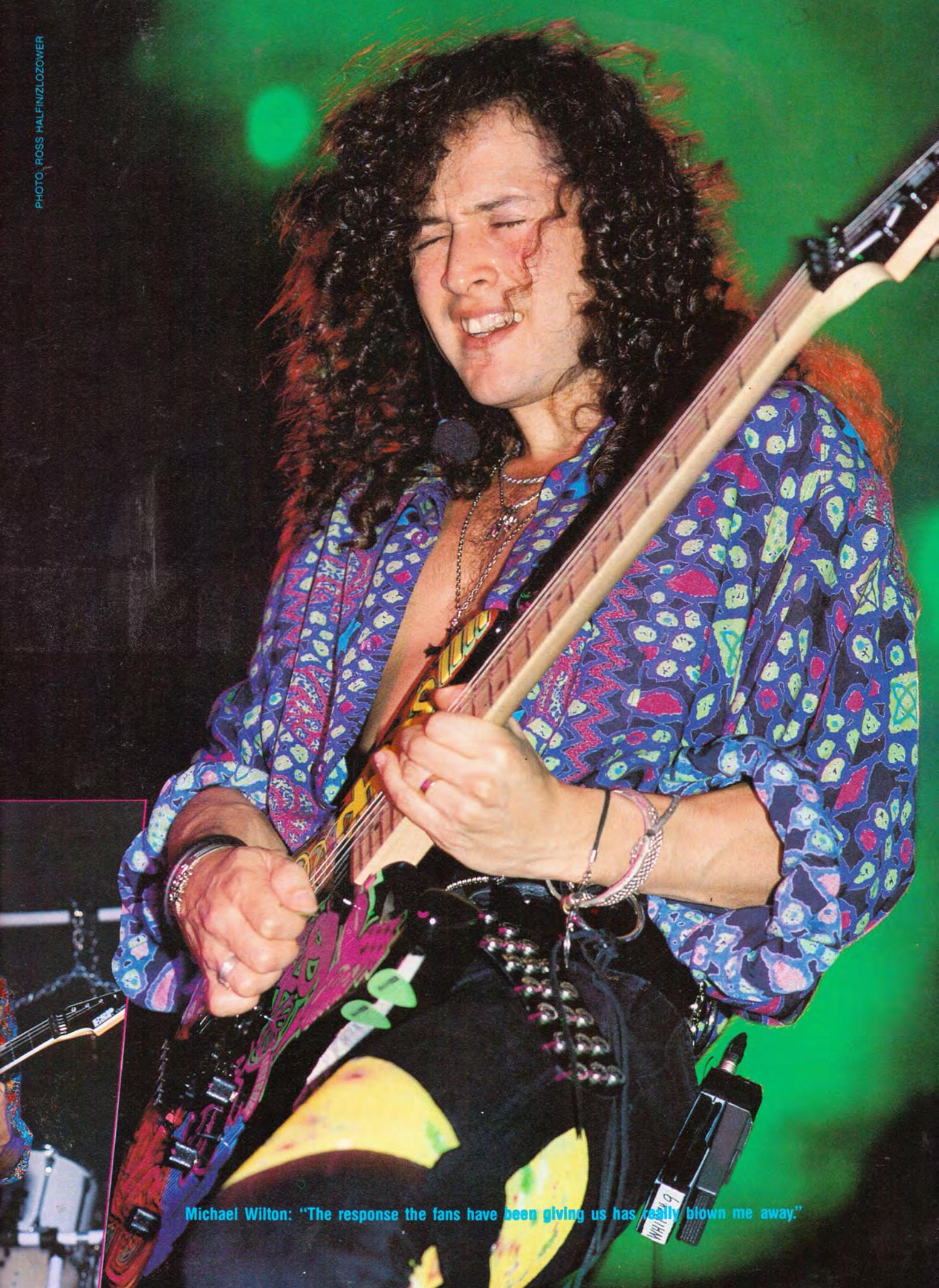
QUEENSRYCHE

Chris DeGarmo: "We're feeling pressure as headliners—but it's fun!"

Geoff Tate

PHOTO: ROSS HALFIN/ZOOPOWER





Michael Wilton: "The response the fans have been giving us has really blown me away."

JON BON JOVI & ALDO NOVA PARTNERS IN CRIME

DANGEROUS DUO WORK TOGETHER ON EXCITING NEW ALBUM

BY CHARRIE
FOGLIO

“I”

m looking at this album in the perspective of being a new artist,” Aldo Nova tells from a chair seated behind the mixing consols of a Burbank studio. “Most of the kids who will hear this music don’t know who I am or anything about my records. I like that idea. *Fantasy* is still played on the radio quite a bit so there’s still a following, but all in all I feel like I’m pushing up against the starting gates. I’m really raring to go.”

dio one day and introduced the two of us, he listened to some of my stuff and liked it, we ended up becoming friends. When we did the first demo for *Runaway*, he called me up and asked if I wanted to play on it. Then a year later I did background vocals and played keyboards on his first album. He was about 19 at the time and was 24.

HP: Did you have any idea at the time that he was going to become famous?

AN: I told him with a face like that you can’t help but to make it. I knew from back then that he was going to make it. I just didn’t know that he’d end up being one of the big, big guys.

the tape. So I was walking around thinking “Oh my god, this tape must be horrible, I haven’t heard a word from him.” He called and told me that he thought the stuff was pretty good and I flew down a few weeks later to Miami and spent a couple of weeks with the band, we rewrote the lyrics to four of my songs. Doc McGhee, Bon Jovi’s manager, called a little while later and told me that Jon was interested in producing my album for Jambo/Mercury. We kept writing, it went the first four to about 20 songs. He kept sending me home saying “not good enough, not good enough” until it finally was. We’ve made a great record because

“I’ve known Jon for eight years—
we always wanted to work together.”

Aldo Nova and Jon Bon Jovi have known each other for nine years now. The two are working together again, the first time since 1983. This time it’s on **[Blood On The Brick’s]** Aldo’s first album release since ‘84 and Jon’s first release as the president of his own record label known as Jambo/Mercury. These two east coast rockers share a lot of common roots, so it’s really no surprise that they decided to work together. Recently we talked to Aldo about his friendship with Jon, his previous brushes with success and his plans for the future.

Hit Parader: How did you two meet?

Aldo Nova: I was working at the Power Station in 1983 with Jon’s cousin, Tony Bongiovi. He owned a place and was mixing my album at the time. John was working there and a mutual acquaintance brought him in the stu-

HP: What’s your fondest memory of the two of you?

AN: The fondest memory I have is when we were doing the background vocals to *Roulette* on the new album and I stuck my head out from under the console and he cracked up. He obviously thought it was a funny thing. He just kept laughing. That’s my fondest memory.

HP: How did you two hook up on a musical level?

AN: Bon Jovi was playing a show in Montreal, Canada, and I hadn’t seen Jon in a couple of years. I lived there so I had my studio hooked up in my house and just brought down a tape that I had made of the show. I told him to let me know what he thought, bad or good. He was so busy at the time that I don’t think he called me for close to a month after I gave him

there’s too much on the line for both of us.

HP: Tell me about this new record?

AN: It’s a good record based on really good songs. Jon’s probably one of the best lyric writers around and I really fly when it comes to music so a lot of the songs we wrote together really have a special feel. That’s really what this album is about—good songs. It’s not pinpointing any new certain player. And the production is really clever. It shows a lot more stuff than you would find on a Bon Jovi record, stuff that sparkles in your ear. It’s a little rougher than anything I’ve ever done, it’s different. It’s halfway between a Bon Jovi record and a Def Leppard record. I just hope everyone likes it as much as Jon and I do.” □



JON BON JOVI & ALDO NOVA

HIT PARADER

PHOTO: PETER CRONIN/PHOTOFEATURES

TESLA

READY FOR GREATNESS

Sacramento Rockers Begin Work On New LP As Live Disc Goes Platinum.

BY ROB ANDREWS

It's certainly no secret that Tesla is on the verge of something very big. Suddenly it seems as if this l'il ol' band from Sacramento, CA is becoming one of hard rock's preeminent forces-a band capable of climbing to the very top of the metal mountain. With the unexpected success of their recent live LP, *Five Man Acoustical Jam*, vocalist Jeff Keith, bassist Brian Wheat, drummer Troy Lucketta

and guitarists Frank Hannon and Tommy Skeoch are perched in the perfect place for their charge to the top. Recently we caught up with Wheat to discuss the band's recent successes and their plans for the future.

Hit Parader: Brian, how surprised was the band over the success of the live album?

Brian Wheat: We were actually very surprised. You've got to remember what that live thing was; it certainly wasn't the third Tesla album.

It was more like a little present for the fans who came out and saw us on the last tour. It was something we did for fun- a record that cost us only \$60,000 to make- that's gone on to sell over a million copies. That's really amazing! I think the kids got off on the fact that it was a real raw album with no overdubs. They knew what they were hearing was exactly the way it sounded on stage. That's the thing I like most about it too. The album is almost too real.

HP: What do you mean by too real?

BW: Well, it's not even the best show we played on that tour. The one in New York blew away the one on the album. There are some moments on the record that are almost a little embarrassing, but we didn't want to change 'em at all. The video for *Signs* was the same way. I had a huge zit on my nose for that one, but I didn't even want to cover it up. The album, that video; they represented Tesla just the way we are- zits and all.

HP: Some people felt that your last studio album, *The Great Radio Controversy*, was a little too polished. Was the live album an answer to that?

BW: I kind of agree that the last studio album was a little too overproduced in spots. I like the wierder songs on that album, the things like *Heaven's Trail*, just because of the production values. But in a way I guess the live album did serve as a kind of "return to roots" thing for us. In fact, the next album we do is gonna be



Tesla (l to r): Frank Hannon, Jeff Keith, Brian Wheat, Tommy Skeoch, Troy Lucketta.

PHOTO: NEIL ZLOZOWER

a real step back for us. We want it to have the kind of immediate energy we had on our first album, *Mechanical Resonance*.

HP: What can you tell us about that upcoming album?

BW: We don't have a title yet, but we finished writing the material for it last February, and we went into the studio March 18th. With any luck we'll have it out in October, unless, of course, the live record is still selling well at that time. That might push this album's release back until early next year, but I really doubt that'll happen. This is gonna be a real straight-ahead, in-your-face kind of album. I think we got a little too deep for our own good last time, and we're trying to take a step back from that. We certainly were pleased with the last album, but instead of doing nine guitar overdubs like last time, this time maybe we'll only do three.

HP: What kind of songs might we expect?

BW: I think they'll be heavier this time. We might still have something like *Love Song* on the record, but most of the material is gonna be just great rock and roll. Some of the song titles are: *Stir It Up*, *Freedom Slave* and *Call It What You Want*. It's definitely closer to the first album than the last one in terms of the music. I really liked the heaviness on the first record, and this one has that same quality. But I also think we've really matured as songwriters, so the songs themselves are a lot better than anything we've done before. I'm really looking forward to how people are gonna react to this one.

HP: Many people think this is the album that will put Tesla over the top in a commercial sense. What do you think?

BW: It's not like we haven't been selling a respectable number of records. The last studio album and the live record both sold over a million copies, which is pretty good. Sure, we'd love this one to sell five million copies, but that might be a little unrealistic. I think we've had a very nice, steady growth. All we can do is make it the best Tesla record we can, and then hope for the best. It's where we are musically in 1991. We also know that come hell or high water, we're gonna do a headline tour in support of the album.

HP: Do you have any special tricks up your sleeve for your first tour as headliners?

BW: We co-headlined with Great White last time, so we have some experience with what headlining is like. But as far as special tricks go, I don't know. We've got one of the best light technicians in the business working for us, so we always know the show is gonna look good, but we're the kind of band that wants the focus on us rather than on our stage show. We've always prided ourselves on being a really good stage band - a group that can play our instruments with the best of 'em. It's really early for us to try and figure out what we'll be doing up there later this year, but I guarantee everyone it'll be good!

HP: Obviously Tesla has come a long, long way in the last four years. How has the group's success changed your life in a personal sense?

BW: No matter what you attain and what you accomplish, you always have other aspirations. I've got a house now and some cars, so that's

cool. But I guess my dream would be to buy a big Victorian-style house and then re-do it myself. But when am I gonna find time to do that when we're recording and touring all the time? I don't mean to sound like I'm not very happy now because I am. I realize how lucky I am to be in a successful band like Tesla.

HP: Is there one goal that the band has at the moment that you'd like to see fulfilled in the next year?

BW: I guess that would be establishing ourselves as a viable headline act. That's a lot to ask for these days because there's a tough economy out there. A lot of groups aren't doing the kind of business they should on the road. If we can become the kind of band that can sell out halls around the country, I think you'd see five very happy musicians right here.

Brian Wheat:

"The live album,
the live video,
they represented
Tesla, zits
and all."



BEHIND THE SCENES

PHOTO: NICK CHARLES

There always seems to be something to celebrate in the world of heavy metal. Get a few band members together, throw in a few free beers and you know what you've got? You've got yourself one party hearty event!



These dudes are just as likely to rip your face off as talk to ya!



For some reason rock stars always tend to congregate on staircases. Don't they know that's a fire hazard?

PHOTO: NICK CHARLES

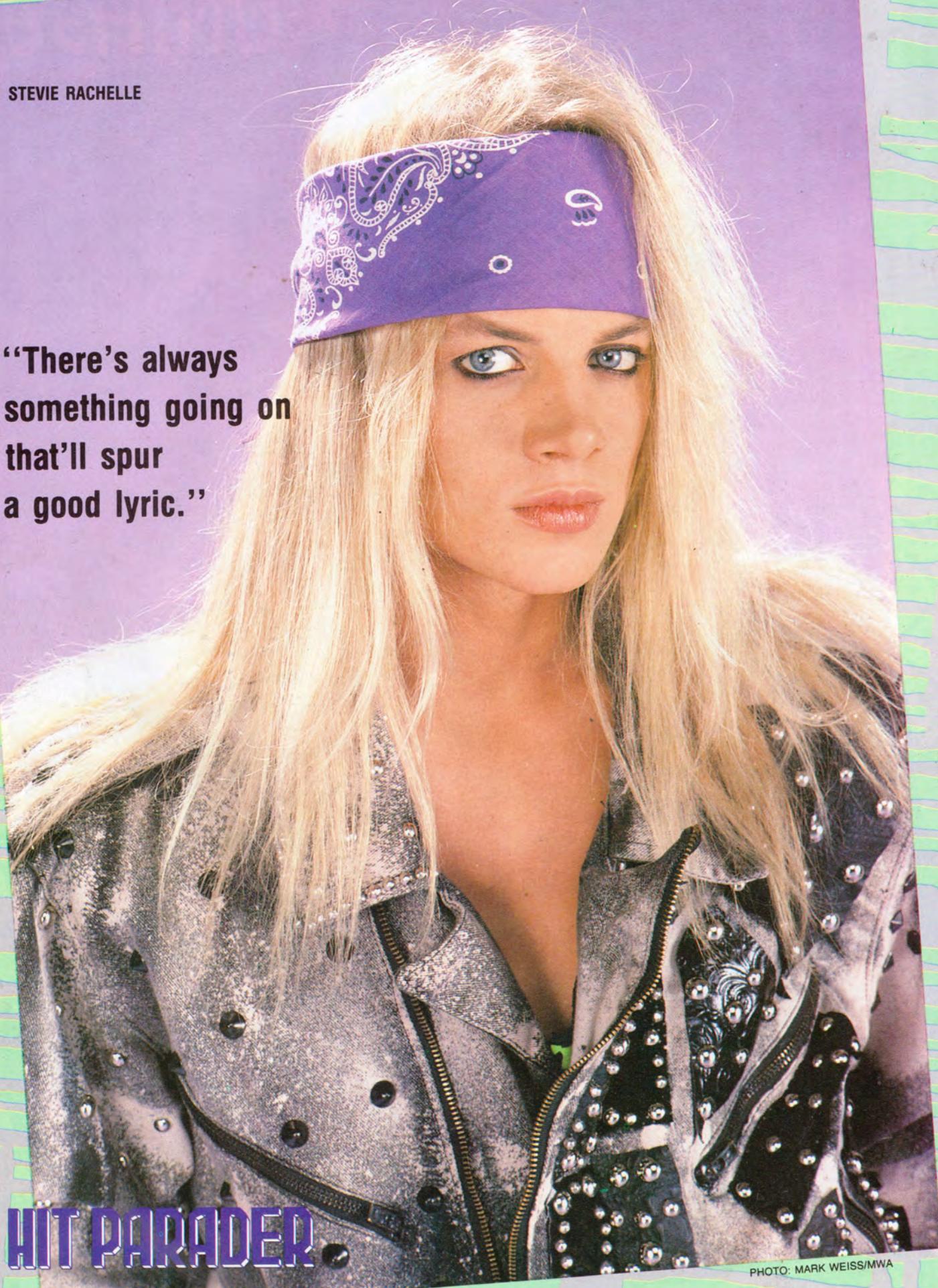
Tommy & Bas



PHOTO: EDDIE MALLUK

STEVIE RACHELLE

**"There's always
something going on
that'll spur
a good lyric."**



HIT PARADER

PHOTO: MARK WEISS/MWA

Tuff's new album, *What Goes Around Comes Around*, is going to blast your ears out! Vocalist Stevie Rachelle, guitarist Jorge DeSaint, drummer Michael Lean and bassist Todd Chase have put together an album of rough and ready rock and roll that is a must for any metal fan! The tunes are rugged and hooky — a product of spontaneous conception.

"I write on impulse," declares Stevie. "I'm always playing, at least two to three times a day I pick up the guitar and strum on it. One of those times when I'm strumming, something will kick me. I'll be listening to the radio, and I'll hear a word or a sentence; maybe I'll see something on TV, a scene, or a commercial. There's always something that spurs a lyric idea or a melody."

has a lot of dramatic parts in it.

The lyrics weren't a real personal thing for me, but they relay emotions that everybody has felt at one time or another. It doesn't matter if it's your parents, brother, sister or girlfriend; it's someone you care about, and you didn't want to leave them, but you had to.

Good Guys Wear Black-This song can be about anybody. The main character doesn't have a name. He can be anyone, from a James Dean character from the '50s or '60s, all the way up to a modern day rocker. He's a tough guy, he looks like a hard ass, all dressed in black, but looks can be deceiving. Good guys can wear black too. The melody is heavy, with a Judas Priest kind of feel, along the lines of *Living Af-*

Elvis Presley, Ritchie, Jerry, Little Richard, Buddy, Berry

Which of course is Elvis Presley, Richie Valens, Jerry Lee Lewis, Little Richard, Buddy Holly and Chuck Berry. Then it goes: You know the Beatles had a hard day's night

The all new generation

Rock and roll is communication

Boys will be boys

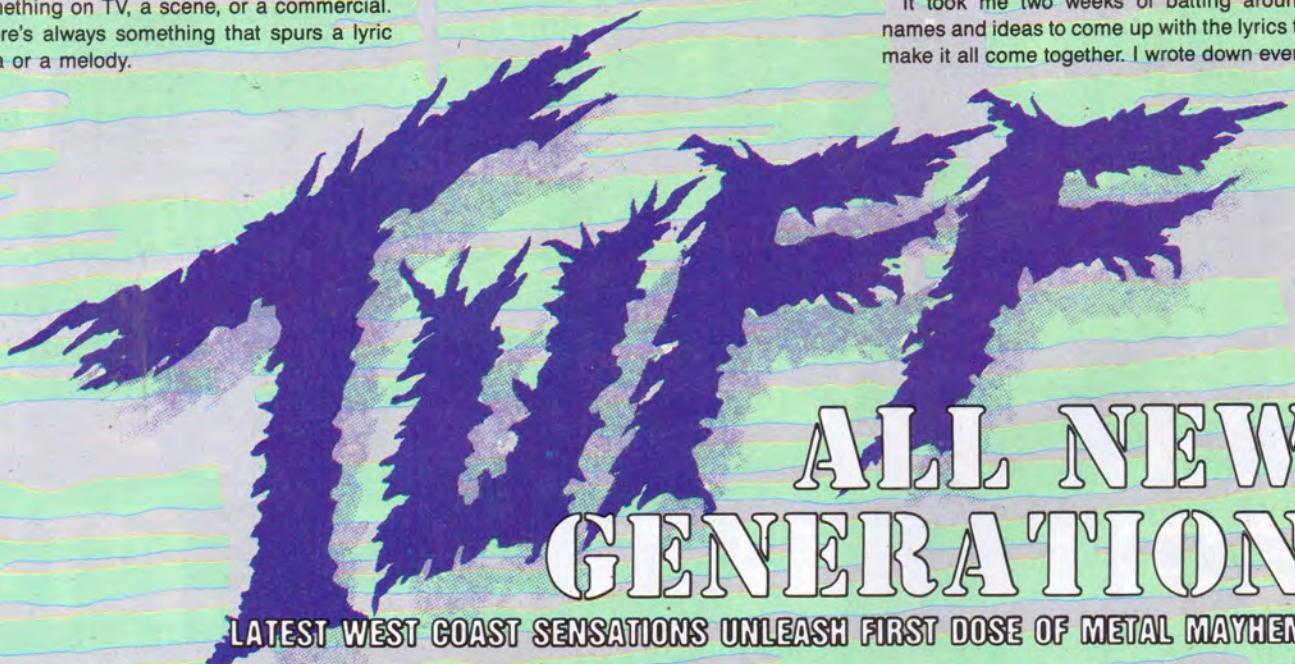
Girls, girls, girls

Singing out loud all around the world

The all new generation

It's a gang-type of chorus. You're going to love it! It's real neat when you hear it.

It took me two weeks of batting around names and ideas to come up with the lyrics to make it all come together. I wrote down every



ALL NEW GENERATION

LATEST WEST COAST SENSATIONS UNLEASH FIRST DOSE OF METAL MAYHEM

BY JODI SUMMERS

What Goes Around... is an awe-inspiring collection of tunes, packed with a wallop that will knock you flat, and then lift you up, dust you off and rev you up for more. Just check out what Stevie has to say about his favorite tracks:

So Many Seasons-This song means a lot to me. I wrote it about my brother and father. They both died when I was real, real young. I was writing material one evening, and I came up with this melody which has a little bit of a sad feel to it. I played it over and over and memories of my dad and my brother filled my mind, that gave me the title. It took me a few days to come up with the lyrics. I got choked up while I was writing the words which tell this song's story.

Lonely Lucy-This is a fictitious song that's about a hooker. It's a good tune, really hooky and swingy. The lyrics are real good too, real tricky. It's in the Aerosmith vein, with a little Motley Crue thrown in for good measure.

I Hate Kissing You Goodbye-This is a great ballad. If I'd ever had to compare it to another song, I'd compare it to Bon Jovi's *Wanted Dead or Alive*, or Nazareth's *Love Hurts*. If you could imagine what those two songs would sound like together, then you've got *I Hate Kissing You Goodbye*. It's a slow ballad, acoustic, with hand-picked guitar by Jorge. It builds up and

ter *Midnight*.

Ain't Worth A Dime-This is another heavy rocker with a real driving bass riff. Everyone whose heard it compares to a Billy Idol or a Bang Tango kind of bass riff. The song is very cool, it really rocks.

Spit Like This-Like the title, the song is kind of weird sounding. It's got a peculiar feel to it, like Jane's Addiction's music does. Don't get me wrong though, Tuff is not Jane's Addiction, it's just that this song's got that feeling. Parts of the tune get real soft and quiet — kind of spooky and psychotic sounding. Then the song kicks and gets heavier. The song is about a female figure, a girlfriend or a neighbor that you're attracted to even though you know she's bad news. She's always putting herself on the line because she's kind of slutty and gets around, but you're attracted to her and keep going back for more.

All New Generation-This is a great song. With its *Nothing But A Good Time* or *Same Old Situation*, upbeat feeling, *All New Generation* has the potential to be Tuff's first single. The song covers the history of rock and roll, every band from Elvis Presley to Skid Row. For instance, the first prechorus says:

band I could think of from 1950 to 1990. Of course, we had to take the more popular music figures and make the names all fit together, correct syllables, and all that. When you hear the prechorus, it all raps real fast, one name after another. It would have been really hard to throw something like Mott the Hoople in there.

Ruckapit Bridge-A lot of people are going to be able to relate to this song. At one point in everybody's life, there's a special place they hung out at with their friends, a forest or a pond, a place like Inspiration Point on *Happy Days*. If you lived on a farm and had a girlfriend and you wanted to make it, you'd take her down to the Ruckapit Bridge. At the end of the song is this outro where Jorge goes into this funky jazz chords. I do a rap over it, talking about what went on down at the bridge.

Forever Yours-This is an old song, the oldest song in the Tuff catalog. The group put the song together before I was even in the band. This is another rocker everybody can relate to. It's always been an audience favorite. Fans are always writing us, saying how much they like the song, so we put it on the record. The lyrics are very surface, but it's got a very good hook. □

CELEBRITY RATE-A VIDEO

BY CHARLEY CRESPO

While Savatage was in New York putting finishing touches on their latest album, we found the opportunity to sit around their manager's luxurious New York office and watch a little MTV with guitarist Criss Oliva and bassist Johnny Lee Middleton. Both said they rarely get a chance to watch videos, and besides, most of the stuff they like doesn't come on video — Criss likes Mozart and old Rush, and Johnny likes Steely Dan and "jazzy kinds of things." So we caught up with some videos and talked a little bit.

a 10.0. Nice outfits. Great pop music; they only sold like 3 million copies.

Criss: Are you going to force me to say something about them?

Heartbreak Station, Cinderella

Johnny: Now that's a cool train. I like this, this is great. Well done video, great song, great band.

Criss: They'll be around for a long time.

Fly Me Courageous, Drivin' N' Cryin'

Johnny: Who are they? Cool song, the song

Rico. Suave, Gerardo

Criss: We already rated one rapper. Coffee break.

Spend My Life, Slaughter

Johnny: Oh, no. it's Slaughter. We can turn the volume off and just look at the girls. They're not my cup of tea. Actually, I'm just jealous; I want a bass like his.

Criss: I don't mind Slaughter. Johnny's ripping them, I'm not ripping them. I like it, it's good.

Easy Come Easy Go, Winger

Criss: This was done in my hometown, St. Petersburg, Florida.

Johnny: Home of the nearly dead.

Criss: And the newly wed. They're on the same record label and endorse the same guitars. What a band.

Ride The Wind, Poison

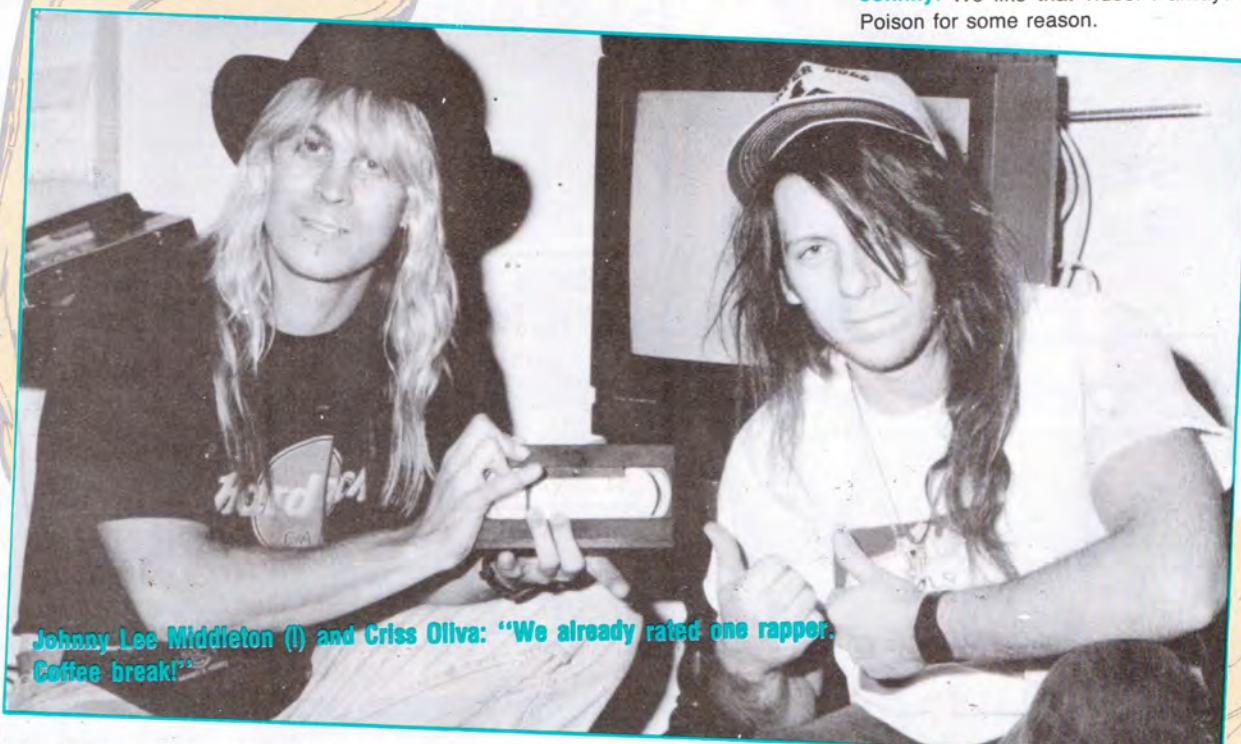
Criss: They always cut out the good stuff.

Johnny: That was a guy's butt, dummy.

Criss: I like live videos. I might like to do one myself. The bass player's from Florida.

Johnny: We like that video. I always liked Poison for some reason.

PHOTO: ED ESPOSTO



Johnny Lee Middleton (l) and Criss Oliva: "We already rated one rapper. Coffee break!"

Love Rears Its Ugly Head, Living Colour

Criss: I always liked Living Colour. Anything they do is good.

Johnny: It's in the buzz bin. I love this band.

Ice Ice Baby, Vanilla Ice

Criss: I just have no comment.

Johnny: Mine is a negative 10 on the Richter scale. What is this world coming to when you can rip off David Bowie and get away with it? Is that David Bowie? He ripped off somebody. But the girls look good; the Oriental girl with the ice cream cone is my favorite part.

Criss: I'd rather listen to Chet Atkins for the rest of my life than listen to this.

You're In Love, Wilson Phillips

Johnny: I love these chicks. I'll give them

is great. They'd pass the test.

Criss: Bizarre. I like it. We have to like anyone close to home to us; they're from Georgia and we're from Florida.

Silent Lucidity, Queensryche

Criss: One of my favorite bands. I want to tour with them. Nothing but good here. Good, good, good, good, good!

Johnny: Cool. Check out the drums. The cymbals are great. I have their CD in my player and I never manage to take it out. I listen to it a million times. It's hard to tell from the video what the song is about, but it has something to do with dreams. I give it a 100 on any scale.

Criss: Ditto.

One In A Million, Trixter

Johnny: Oh, no, don't put us through this, change the channel, quick, my hormones are raging. I wonder if they shave yet. Thank God this is one in a million; I couldn't handle another Trixter video.

Criss: The New Kids of rock. Hey, there's our old sound man, Doug Cook. I hope they're taking care you you, dude; we didn't.

Games, New Kids on the Block

Johnny: New Kids on the Rap. That's it, I'm jumping; we're only on the 28th floor, I'm jumping.

Criss: I've got some good songs. You want to buy them from me?

VALENTINE



HIT PARADER

PHOTO: ANNAMARIA DISANTO

VALENTINE HEART TO HEART

NEW YORK METAL MEN TAKE ON THE WORLD WITH EXCITING DEBUT DISC.

BY REX HENRY

Valentine are one of those bands that you have to see and hear a few times before you realize they're something very special. That's not meant as a put-down of the talents exhibited by vocalist Hugo (yup, just Hugo), drummer Neil Christopher, guitarist Adam Holland, keyboardist Craig Pullman and bassist Gerard Zappa. It's just that at first the group's interesting blend of classic rock ingredients provides them with a sound and style that is almost instantly familiar. It's not until one really checks out the band's self-titled debut LP or views the group's video *No Way* that they begin to realize that this Long Island, New York-based quintet is indeed something quite special.

With Hugo's soaring vocals leading the way, the band's melodic metal approach has just enough power and commercial appeal to find a healthy niche within the hard rock community. We figured now would be a good time for you to get to know what makes the five members of Valentine tick, so we recently caught up with them on tour to get an up-close-and-personal view of Valentine.

HP: HOW DID YOU COME UP WITH THE NAME VALENTINE?

ADAM: This was the first name we all agreed upon. We wanted a name that was ambiguous — we wouldn't be confined to one meaning.

GERARD: Tammy Valentine has the greatest rear-end of all time.

CRAIG: We took our name from this chick that had the best ass.

NEIL: I found her.

HP: NAME YOUR MUSICAL INFLUENCES:

CRAIG: Journey, Foreigner, Pink Floyd.

HUGO: Queen, Journey, Elton John, Foreigner, Led Zeppelin — 70's mainstream rock 'n' roll.

GERARD: Old Van Halen.

ADAM: Early Led Zeppelin, Van Halen and Kiss. Stevie Ray Vaughan and Jeff Beck. *Still The One*, by Orleans is the song that made me want to play guitar.

NEIL: Early KISS and Van Halen. Queen, Elvis Presley, Elton John, Aerosmith and Dixie Dregs.

HP: ARE THERE ANY BOOKS OR

MOVIES WHICH HAVE INSPIRED YOU?

NEIL: Any good film quality porno flicks, *The Rocky Horror Picture Show* and *Evil Knievel's Biography*.

ADAM: *Star Trek ... The Next Generation* and the book, "Many Lives, Many Masters."

HUGO: *Stepford Wives* ... think about it. *The Song Remains The Same*.

CRAIG: *The Hobbit*, *Fantasia* and *Pink Floyd's The Wall*.

GERARD: *The Godfather*, *Midnight Run* and *Graffenbergs Spot*.

HAPPEN IN THE STUDIO WHILE YOU WERE RECORDING?

CRAIG: The studio was haunted.

GERARD: Everything kept breaking, we think it was Harvey, the studio's in-house ghost. Maybe he didn't like the porno-hell vibe we decorated the studio with.

NEIL: We had porno pin-ups all over the walls and one day one of the chicks we had hanging on the wall actually walked in the studio.

ADAM: We recorded in winter, but I made them turn the heat up really high so we all dressed in t-shirts and shorts and drank margueritas all the time.

HP: WHAT KIND OF CLOTHES DO YOU LIKE WOMEN TO WEAR?

NEIL: Anything that makes them look ... hot!

GERARD: Sexy clothes but in this business, you always see all kinds of groupie chicks wearing garters, etc. What I really like is when a girl is dressed normally, or even conservative, but underneath she's got all the lingerie and you just know it! That's wild.

HUGO: Wow. Women are beautiful ... they can wear turtlenecks or nothing at all.

CRAIG: Actually, I think anything conservative is sexier as long as they wear really cool lingerie underneath and I know it.

ADAM: Sexy, classy stuff — not cheap bimbo stuff, not tack heavy metal stuff. Lingerie worn in the right places, not like out in the middle of ... dinner. And also I like a girl in sweats with a ponytail.

HP: WHAT DO YOU LOOK FOR IN A GIRL?

GERARD: Just sexiness and, believe it or not ... intelligence is a high priority.

NEIL: They have to be sexy. I like blondes, redheads, brunettes, any type of body, big chest, no chest (well ... maybe not), whatever ... but I don't like fat a**es. They just have to have that "look."

CRAIG: I look for someone who's not a "fatal attraction" psycho.

HUGO: Beauty. Beauty is so broad, in the sense that she doesn't have to be a knockout or have huge tits. I find beauty by talking to a woman, looking into her eyes, seeing what they're all about. There's so much to companionship. I love love. I'm in love with you.

ADAM: Honesty and a sense of humor. Not the obvious, a different kind of beauty ... someone who you have to look a little deeper.

"Valentine is a name that's ambiguous — that's what we wanted."

HP: WHAT ARE YOUR MOST COM-PULSIVE HABITS?

GERARD: Sex.

HUGO: Biting my fingernails.

NEIL: Being too nice and friendly.

ADAM: Playing guitar, working out and sex.

CRAIG: Video games. I've spent hundreds of dollars on them.

HP: WHAT WERE SOME OF YOUR PREVIOUS OCCUPATIONS?

ADAM: I was the coat-check at Temple.

NEIL: My ex-girlfriend and I did a duo strip act.

GERARD: Valet at a catering hall.

HUGO: I was a studio rat at a rehearsal hall.

CRAIG: I once painted bronze sculptures for a living.

HP: WHAT WAS THE FIRST RECORD YOU BOUGHT?

HUGO: Rolling Stones, *Let It Bleed*.

NEIL: Elvis Presley, *Greatest Hits*.

ADAM: The Beatles, *Rock n' Roll* and *Aerosmith Rocks*.

CRAIG: Boston, their debut album.

HP: DID ANYTHING WEIRD OR WILD

INDIE REVIEWS

BY DANIELLE DOWLING

RATING SYSTEM: ***** = EXCELLENT
**** = VERY GOOD *** = GOOD
** = FAIR * = POOR

ANARKOPHOBIA

R.D.P.

A vicious female pit bull, who is on the rag at the moment, seizes your leg with enough pressure to grind it into mush. This somewhat graphic depiction can describe one track, *Rise and Fall*, off *Anarkophobia*, the latest release from Brazilian thrashers R.D.P. (*Ratos De Poroa*). A lot of the material from this release is tight and aggressive, but a good bit is also cliche riddled. For example, *Mad Society* contains that sweeping rhythm section that allows one to envision some dude named Thor driving across the frozen tundra. And *Counting the Dead* suffers from the typical overdramatic intro. But there's a lot of energy, some really good moshing riffs and a little innovation to make this a worthy purchase.

Rating: ***

TAD 8-Way Santa

Help! I've been smashed into itty-bitty bits by a 16-ton weight and I can't get up! It's quite possible that you might be compelled to say this after listening to the latest release from Tad entitled *8-WAY SANTA*. The heaviness of the sound is akin to a very large foot pouncing upon a juicy water bug. Perhaps it has something to do with the weight of Tad Doyle, the extremely large lead singer and namesake of the group. But it probably has more to do with the crunching bass lines delivered by Kurt Danielson. There's a nice slow, bluesy grunge on songs like *Delinquent* and *Candi* and the psychedelic quality of *Jack Pepsi* and *Giant Killer* is intense. Sometimes the music can get a little too monotonous, but the freshly steam rolled feeling you get after a listen makes up for that fault. Anybody got a spatula?

Rating: ****

DARK ANGEL

Time Does Not Heal

Sound and fury signifying nothing. Some may use this bit of Shakespearean prose to describe the latest release from Dark Angel, *TIME DOES NOT HEAL*. This could be an apt description as the material on this release explores no new territory. It does not define a new niche. It does not boldly go where no man has gone before. It's straightforward thrash. However, it could also be described as a tight, aggressive and complex organism that could render one helpless to control oneself from thrashing with joy. It's a tough call. If complex guitar arrangements coupled with a tight rhythm section is your bag, then this album can satisfy your taste. But if you are inclined to seek out the latest and sickest new sounds that are there for the offering, this album can do nothing but disappoint.

Rating: ***



Dark Angel: Their new album is "sound and fury signifying nothing."

TREPONEM PAL

Aggravation

Syphilis. A disease that viciously attacks the naughty bits of those who have been bad enough to have caught the dreaded ailment. Treponem Pal. A group from France that creates music which viciously attacks the aural cavities and grey matter of those who listen. In French, the literal meaning of Treponem Pal is syphilis. It seems to fit this group who have recently released their latest effort, *Aggravation*. The eery guitar lead of *Rest is War*, the haphazard and somewhat schizophrenic construction of *Love and Sweet Coma* conjure images of a primitive, neo-apocalyptic world. There is an urgent aggression and relentless chaos about the sound on this album that is

marvelous — and overwhelming — to sample. It is a fine combination of post-punk, metal, industrial and hard core and one could parallel their music with that of groups like Prong and Voi Vod. Yet, *Treponem Pal* have a distinct flavor which can only belong to them.

Rating: ***

SKINYARD

Fist Sized Chunks

There's a lot of good experimental music out there that is able to capture chaos, confusion, hate, aggression and mental illness in every

chord, every riff and every beat. Skinyard have yet to achieve that mark of excellence, but with their recent release, *Fist Sized Chunks*, they show promise that they are on their way to reaching that level. Their sound is a mix of heavy grunge reminiscent of early '70s metal and psychedelic chaos. There's a nice chunky bass line on *Hungry and Hanging*. The rhythm of *Go To Sleep* takes its listener on a roller coaster ride. But at points it's too much of a throwback to earlier days. Perhaps a bit more innovation is desirable and with that they could reach the pinnacle of mental affliction captured ever so beautifully in music.

Rating: ****

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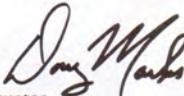
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MOTHER'S EYES

As recorded by Enuff Z'nuff
DONNIE VIE
DEREK FRIGO

*Isn't it wrong
 and isn't it strange
 that a man goes by the color of
 his face?
 And isn't it time
 we've drawn the line
 and decided to become a
 human race?
 Yeah.*

*Behind that mother's eyes
 what makes a man so tough
 that he don't care if anybody
 lives or dies.
 Give him some love.
 Give him some love.
 It might save your life.*

*Night after night
 I say the same prayer.
 And if anybody's listening out
 there
 give it a break.
 It's all give and take
 but the takin' and the givin'
 isn't fair.
 Yeah.*

*Behind that mother's eyes
 what makes a man so tough
 that he don't care if anybody
 lives or dies.
 Give him some love.
 Give him some love.
 It might save your life.*

*I'm just a man
 who don't understand
 why is one man not just like
 another man.
 Nothing can change
 til we arrange
 all of life's important fingers on
 one hand.
 Yeah.*

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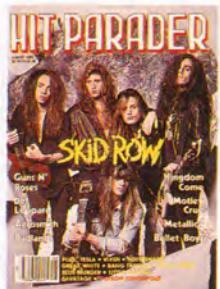
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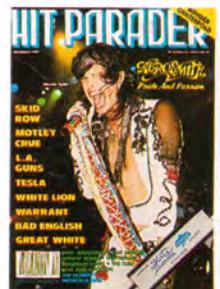
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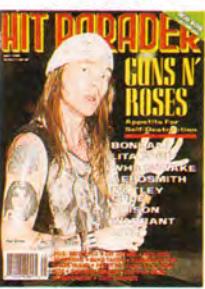
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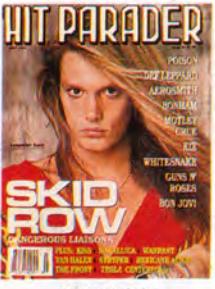
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**ALL NEW
GENERATION**
As recorded by Tuff
JORGE DeSAINT
STEVIE RACHELLE
TODD CHASE
MICHAEL LEAN

*Time ain't in a bottle and
nothing stays the same,
somewhere in the fifties music
made a change.*

*People started pointing when
the king began to shake,
they called it rock 'n' roll and it
was love or hate.*

*Elvis Presley, Richie, Jerry,
Little Richard, Buddy, Berry,
you know the Beatles and a
"Hard Days Night"!!!*

*The all new generation,
rock 'n' roll is communication.
Boys will be boys, girls, girls,
girls,
singing out loud!*

*Hippies turned to punks and
rockers turned to glam,
everyone's a poseur now unless
you like to slam.
Violence ain't the answer nor
drugs I'm proud to say,
we gotta stick together now
cause music's here to stay.*

*The Who, The Doors, Pink Floyd,
Led Zeppelin, Rolling Stones
'n' Old Van Halen, Aerosmith
told you to "Walk This Way!"*

*The all new generation
rock 'n' roll ain't no violation.
Scream and shout,
let it all out,
singing out loud all around the
world.*

*The all new generation,
rock 'n' roll is communication.
Boys will be boys, girls, girls,
girls,
singing out all around the
world!*

*Elvis Presley, Richie, Jerry,
Little Richard, Buddy, Berry,
Cooper, KISS, The Oz and
Motley, Poison, Axl, Jon Bon
Jovi, Skid Row is the "Youth
Gone Wild"!*

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FOREVER YOUNG
As recorded by TYKETTO
BROOKE ST. JAMES
DANNY VAUGHN
JAMES DILELLA
MICHAEL CLAYTON

No sleeping,
She waits tables late.
Trying to stay tough.
Never ending
however long she waits.
It's just not enough.
He's sleeping late.
No work around.
Broken dreams come tumbling
down.
He's been down every road
in this old, dead-end town.

And now they're two more
runners in the night.

Forever young,
time on our side.
We've got tomorrow
We've got tonight.
Two hungry hearts
out on the run.
We'll always be forever young.

She's crying,
Two worlds collide.
Can't take anymore.
He's denying
the kick inside
when daddy slams the door.
He says, "We made a deal —
you and I.
Cross our hearts and hope to
die.
No matter what may come
we'll never say 'goodbye.'

But now we're two more
running in the night.

Forever young,
time on our side.
We've got tomorrow,
We've got tonight.
Two hungry hearts
out on the run.
We'll always be forever young.

Forever young,
time on your side.
We've got tomorrow,
We've got tonight.
Two hungry hearts
out on the run.
We'll always be forever young.

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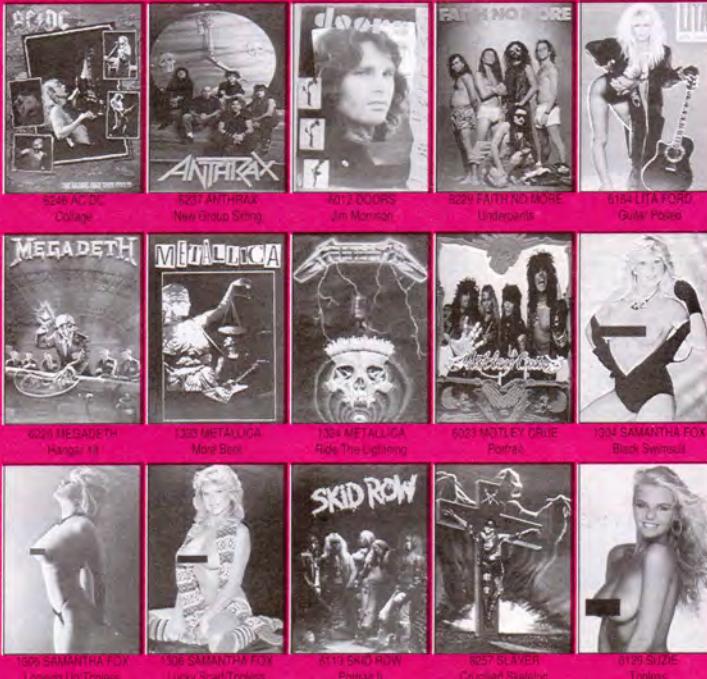


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MAD ABOUT YOU

As recorded by SLAUGHTER
DANA STRUM
MARK SLAUGHTER

*Don't you know, know, know
 what you're doin' to me?
 Only you drive me wild.
 You're my ecstasy.*

*Can't you tell
 by the look in my eyes
 that I love you?
 I've gotta show ya
 what I feel in my heart.
 Cause I knew it
 right from the start.*

*That I'm mad about you.
 I go crazy with
 all of the things that you do.
 I'm mad about you.*

*I'm so angry inside.
 And it's all over you.
 I'm mad about you.*

*Don't ya go, go, go
 too f-far away.
 I need you close by my side,
 always here to stay.*

*It's been a long time baby.
 Ooh, I keep this brewin' inside.
 I can't take anymore.
 Oh girl, I'm mad about you.*

*I'm mad about you,
 Can't you tell
 when I look in your eyes
 I'm mad about you?*

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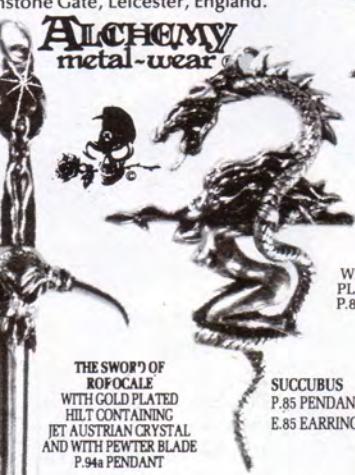
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GREEN-TINTED SIXTIES MIND

As recorded by MR. BIG
PAUL GILBERT

She just woke up, but she's still tired.

*Is that the telephone ringing?
The curtains can't hold back
the light
that's reaching into her dreams
down in her heart*

*If it had fingers, it's be tearing
it apart.*

*You be lookin' groovy
in a sixties movie.
Maybe tell the press you died.
Little Legend Baby
try you r very best to hide
a green-tinted sixties mind.*

*She keeps some memories lock-
ed away,
but they are always escaping.
Neglect won't make them fade*

*away.
They're reaching into her
dreams
down in her heart
Don't need fingers to be tearing
it apart.*

*Gotta face the day.
There is no other way
to clear the fog inside your
mind.
Fill it up with dreams,
but all that she can seem to
find
a green-tinted sixties mind.*

*Hangin' out with Janis,
movin' to Atlantis.
Could've made it if you tried.
What's the point of force?
It's easy as a horse to ride
a green-tinted sixties mind.*

*You be looking groovy
in a sixties movie.
Maybe tell the press you died.
Little Legend Baby
try your very best to hide
a green tinted sixties mind
— U can't hide.*

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JET CITY WOMAN

As recorded by QUEENSRYCHE

CHRIS DeGARMO

GEOFF TATE

*Every time I leave
you say you won't be there.
And you're always there.
Every time I cry your name at
night,
you pull close and say, "It's
alright."
I look in your eyes, just like the
rain.
Washing me, rain wash over me.
Touching your face, I feel the
heat of your heartbeat
echo in my head like a scream.
What you do to me!
Waited so long I can't wait
another day without you.
Jet City Woman.
It's a long way home to my
Jet City Woman.
I see her face everywhere.
Can't get her out of my mind.
Whenever I'm alone I'm
thinking,
there's a part missing from my
life.
Wonder where I'd be without
your love
holding me together, now I'm
watching the time tick, tick
away.
Face grows longer everyday.
Fortunes are lost on the women
I've seen.*

*But without you I can't breathe.
You're the air to me!
Waited so long, I'm all alone
thinking about you.
Jet City Woman.*

Jet City Woman.

*Got to find my way home to
her.*

*Jet City Woman.
I see her face everywhere I look!
Jet City Woman.
Just a thousand miles and I'll
be there.*

Jet City Woman.

*To make the clouds go away.
Time for some blue sky!
Waited for so long now the
plane's delayed
and hour, reminds me of all our
days apart.*

*Hold on, just a little longer.
Jet City Woman.*

*Wonder where I'd be, you're the
air to me.*

Jet City Woman.

*Eyes like the rain, rain down on
me.*

Jet City Woman.

No more nights alone.

I'm almost home now.

Jet City Woman.

*Close my eyes, I'm there in my
Jet City.*

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ONE IN A MILLION

As recorded by TRIXTER

STEVE BROWN

BILL WRAY

JIM WRAY

*Baby, you got a certain way
of doing things that make me
feel like a someone.*

*So don't change the way that
you are,
'cause you're a million in one.*

*I walk the lonely road
and I felt I'm going nowhere.
And some things I'll never
know,
but I know you're the only one.*

*No more lonely nights.
I'm finally going somewhere.
It's all because of you that I
know why
you've always been the only
one.*

*And I'll never find love again
like the kind you give,
like the kind that you send,
'cause you're one in a million,
one in a million to me!*

*Sometimes you say to yourself,
"Is this what I'm looking for?"
'Cause only timem will tell
if this is heaven or hell
to really know if you're sure.*

*I walk the lonely road
and I felt I'm going nowhere
and some things I'll never
know,
but I know why you're the only
one.*

*And I'll never find love again
like the kind you give
like the kind that you send,
'cause you're one in a million,
one in a million to me!*

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INSTRUMENTALLY SPEAKING

Kawai, known mainly for its high-class acoustic grand pianos and high-quality pro synths and portable electronic keyboards, introduced a popular new item last Christmas: The GB-1 Session Trainer, a unique little practice tool providing a variety of rhythm, bass and chord patterns, so that virtually any instrumentalist — especially a guitarist or keyboardist — can practice lead or chord patterns at home or on the road. So popular, in fact, was the GB-1 with guitarists, keyboardists and others seeking to perfect their performance technique, that Kawai has now improved it, with the new GB-2 session trainer.

The new GB-2 offers more complete rhythm, bass and chord arrangements, more programmability, and MIDI compatibility, but the most dramatic difference between the new model and the GB-1 is the greatly improved sound quality. Actual PCM samples, and PCM-synthesized sounds, are used to provide surprisingly realistic guitar chords, as well as bass, drum and keyboard backing. There are 48 internal programs using complex chords and arrangements, spanning a wide variety of music styles, and each can be played in any key or tempo desired — so that the soloist practicing along with the unit can hone his or her lead technique to the max. Additional programs can be loaded into the GB-2 via a card slot that accepts either RAM or ROM.

The GB-2 also allows song programming by the user, so that original or cover songs can be loaded in manually, or via MIDI from a sequencer or computer. Think of it: Now, you can practice your band's songs without your band being around. If you think *really* hard about it, you could get a little paranoid, I suppose, and reason that things like the GB-2 open the door further to the sort of one-man electronic bands



The Kawai GB-2

that have become more and more common in highly-produced, synth-and-drum-machine-dominated dance pop. But hey, look at it this way; if you choose to make music with other people in a live band, that band can sound tighter because with a device like the GB-2, its members don't have to all be in one room at the same time to work on the same song. And, with the extra time and preparation put in by each member at home with his or her GB-2, things *should* go smoother once the band members do get together. If this be future shock, then bring it on!

Other noteworthy features of the new GB-2 include an external input and mixer that allow the practice instrument to be combined with the GB-2 sounds and sent to either the headphone or audio outputs, and an internal overdrive circuit that can be activated to beef up

guitars plugged directly into the GB-2. Two footswitch jacks allow the GB-2 to be controlled in real time to change patterns, start and stop, fill in, activate the overdrive, and other functions.

Finally, with its MIDI capability the GB-2 can control other synthesizers and drum units, which greatly enhances its utility as well as its available range and quality of sounds and patterns. Furthermore, Kawai says it will enhance the GB-2 by releasing a number of new sound arrangements on cards in the future.

As Kawai says, one thing's for sure: The GB-2 is virtually guaranteed to provide much more exciting, productive, challenging and fulfilling practice sessions than a mere drum machine. And at its suggested retail price of \$349, it's well worth checking out. For more info, write Kawai American Corp., 2055 E. University Drive, Compton, CA, 90224.



GHS Strings has introduced a new line of roundwound strings for electric guitars and basses, called progressives. This versatile new line combines exceptional sound brilliance with velvety feel and lasting, evenly matched tone, benefits resulting from carefully researched core-to-cover ratios, a "tension controlled" manufacturing process and the use of a highly magnetic wire called "Alloy 52." Progressives bass strings have the unique feature of a "Saddle Hugger" design on the low E string, giving it brighter tone and greater tension than conventional low E strings by reducing the thickness in the portion of the string that contacts the saddle of the bass bridge. Low B singles for 5- and 6-string basses also have the "Saddle Hugger" design. For more info write GHS Corp., 2813 Wilber Ave., Battle Creek, MI, 49015.



SHURE

WILMODO ANTENNA INC. 111-112

Shure has introduced a new amp-antenna system for its wireless microphones, the WA400 Amplified Antenna Distribution System. It's a two-input, eight-output unit permitting use of only two antennas with as many as four diversity wireless mic systems, or eight non-diversity systems. Most importantly, in situations where several wireless mics are required, the WA400 removes the clutter and interference associated with multiple antennas. Shure adds that by keep-

ing the WA400's critical components tightly specified, distortion and noise are kept to an absolute minimum, and intermodulation effects are eliminated; in short, it *performs*. The WA400 is priced at \$583.50. For more info write Shure, Customer Services, 222 Hartrey Ave., Evanston, IL 60202-3696.



Drum Workshop — whose magnificent wood-shell drums are used by Motley Crue's Tommy Lee, Jason Bonham, and Poison's Rikki Rocket among others — have introduced what they call "the next step in the evolution of the bass drum pedal: The 5002A and 5000A "accelerator" double and single bass pedals. Both take advantage of existing DW pedal technology, as well as a newly developed chain-and-offset cam/sprocket drive system, which reduces the distance of the footboard, chain and beater move. DW says that means a more direct, sensitive and powerful stroke, and smoother, quieter, quicker pedal action. Both the traditional single-bass DW5000 and the double-bass DW5002A pedals feature the new chain-and-offset cam/sprocket drive system; the 5002S also has additional upgrades like twin oil-flow universal joints, fully adjustable light-weight linkage assembly, and a new compact one-piece primary pedal/auxiliary beater casting. For more info write DW at 2697 Lavery Ct., Unit 16, Newbury Park, CA, 91320.

Yamaha's new QY10 compact music processor is an affordable, compact device — about the size of a standard VHS tape — that combines an 8-track/8-song sequencer, 28-note polyphonic tone generator, a drum machine and a keyboard pad into one unit that lets you compose, arrange and play songs all by yourself. And that's only part of the QY-10 story, which also includes allowing you to do musical ear training, live sequencing for single and duo live performance, and backing for musical practice, as well as composing and arranging. The unit has 29 sampled instruments — including pianos, organs, strings, brass, guitars, basses and synth voices — and 26 sampled drum sounds. Up to 8 different sounds and 28 individual notes may be played at once, while the rhythm section has 76 preset backing patterns, with memory for 24 more of your own. These patterns combine drum, bass and chord patterns of one to eight measures, many with string or brass parts. Songs and arrangements can be built by mixing and matching patterns. The unit's 20 chord options, meantime, give you augmented 11ths, suspended 4ths, 9ths, 13ths and other unusual voicings, as well as the standard major, minor and 7th chords. Worth checking out, and worth comparing to the Kawai GB-2 featured in this column this month. For more info on the Yamaha QY-10, write Yamaha Corp. of America, Dept. SGD, PO Box 6600, Buena Park, CA, 90622.





VIDEO VIEW

BY ANNE LEIGHTON

Cinderella's *Shelter Me* has been one of our favorite clips since it first hit the airwaves last year. The band performs at a mock telethon with rock's founding father, Little Richard, gathering souls who are pledging to save rock and roll! HALLELUJAH! Jeff Stein directed this one and he's responsible for other critically acclaimed video work — The Who *The Kids Are Alright*, Tom Petty *Don't Come Around Here No More*, The Cars' *You Might Think* and Warrant's *Cherry Pie*. Stein always weaves song lyrics and band ideas into the plots. "The song had the feel of a revival meeting," he said. "We all feel that censorship is so absurd that the best way to bring attention to it is to lampoon it. But we think it's important the rock audience knows these censors are not going to go away soon. They're not going to quit unless people stand together and face them down."

It takes two weeks to create a showstopping video like *Shelter Me* or *Cherry Pie*. After the script, there's set plans, filming budgets and cast design, then a full-cost plan. Shooting lasts one to three days. Then there's a week for post-production. In filming, Stein likes to create an atmosphere for players used to performing for 20,000 screaming fans, "They should feel comfortable," he said. "If bands do great performances in videos, I meet them halfway and bring them back alive. Don't use bad lenses, bad lighting or anything that misses a performance highlight. Create a situation where everything is taken care of. All bands have to do is what they do best, which is play their music. It's like being a ringmaster in the circus. Keep the audience amused and performers happy for optimum performances. The thing that should be remembered in making videos is to have fun. Rock and roll has a spirit and you gotta maintain it."

Although Cinderella's latest video *Heartbreak Station* is a mood piece, Stein says he tried to provide the band with a good time during the taping. "Sensitivity was the key word for that video. Everytime we did a take, I'd say, 'Be sensitive.' The band laughed, giving a more energetic performance. In addition to having fun when making videos, Stein has advice for breaking into the field, like getting your own equipment. "Beg or borrow. Try to get something musical on film. Hook up with a local band that's going somewhere and do their video. Go to film school. I found — for myself — that hands-on experience was bet-

ter. If you're in a city where there's a production company, try to get involved making local commercials or videos for local bands. Volunteer your services. Try to get a job as a production assistant. Be there and see what goes on. Keep at it."

Pigs In Mud is the first-ever home video from The Bullet Boys and has clips from the band's first album, plus *THC Groove* from their current **Freakshow** collection. See band backstage and onstage from their 1988-'89 World Tour. (20 min./16.98/Warner Reprise Video). **Dedication-The Very Best of Thin Lizzy** is a compilation package using TV appearances and promo clips from one of rock's most influential bands. Classic songs on the video include *Chinatown*, *The Boys Are Back In Town*, *Jailbreak*, *Killer On The Loose* and *Dedication* (55 min./19.95/Mercury). Pantera's **Cowboys From Hell** has five clips including *Cemetery Gates* and *Cowboys From Hell*, plus interviews with the band. (30 min./14.98/A*VISION ENTERTAINMENT). **The Charmed Life And Other Vital Videos** is Billy Idol's latest package. In addition to live performances of *Prodigal Blues* and *Hot In The City*, Billy included the uncensored clips of *L.A. Woman* and *Hot In The City*. (23 min./12.98/Chrysalis). Nelson's home video, **After The Rain** features their MTV clips, including their latest Wayne Isham-directed concert performance, *More Than Ever*. (30 min./9.98/D.G.C. Home Video). Another video magazine is joining the ranks of **Hard'N'Heavy** and **Metalhead**. **Video Sheet Metal Package** differs from these established magazines, because it covers the heavy metal underground. The package features D.A., Pantera, Soul Asylum, Black Crowes, Anacrusis, Trouble, Jane's Addiction, Soundgarden and one punk group, Sonic Youth. (60 min./16.98/Red Decibel-Warner Bros.) **Metalhead IV** features interviews with David Lee Roth, Anthrax, Cinderella, Ozzy Osbourne, Slaughter, Testament, Megadeth, GWAR and The Great Kat. (64 min./12.98/BMG Video). **How To Make It In Heavy Metal Without Getting Screwed** has been rereleased. On it members of White Lion, Anthrax, LA Guns and other bands, Atlantic Records' VP Jason Flom and **Hit Parader** writer Daina Darzin give advice on making it in the world of heavy metal. (60 min./19.98/Integrated Video). Another package, **Crash & Burn Rock!** offers the music of Anthrax, Cinderella, L.A. Guns, Yngwie Malmsteen and Zodiac Mindwarp accompanying visuals of 1930's and 40's cartoons and monster movies. (30 min./14.95/PolyGram Music Video).

Stephen King's **Graveyard Shift** (89 min./19.95/Paramount Pictures) heads the list of supernatural movies this month. Also available are Patrick Swayze and Demi Moore in *Ghost* (127 min./29.95/Paramount Pictures),

Tim Matheson in **Buried Alive** (93 min./79.95/MCA/Universal), Steven Spielberg's **Always** (123 min./19.95/MCA/Universal), **Dead Reckoning** (95 min./79.95/MCA/Universal) starring Rick Springfield, Cliff Robertson and Susan Blakely, **The Exorcist III** with George C. Scott (105 min./92.98/CBS/Fox), Linda Blair's **Repossessed** (89 min./89.95/Live Home Video) and **Predator 2** (105 min./92.98/CBS/Fox) with Morton Downey, Jr. **Child's Play 2** (84 min./34.98/MCA/Universal) is about a puppet who comes to life and kills people. Look for a horror comedy called **Bloodsucking Pharoahs in Pittsburgh** (89 min./29.95/Paramount Pictures) and two episodes from Steven Spielberg's TV series, **Amazing Stories—Book One** starring Danny DeVito and Kevin Costner.



Sylvester Stallone is the modern day John Wayne and his new home videos are **Nighthawks** (100 min./19.95/MCA/Universal), **Paradise Alley** (109 min./19.95/MCA/Universal) and **Rocky V** (104 min./92.98/MGM-UA). Look for Jean-Claude Van Damme's **Death Warrant** (111 min./92.98/MGM-UA), Lee Marvin and Charles Bronson in **The Dirty Dozen** (140 min./39.98/MGM/UA), Harry Hamlin's mystery **Deceptions** (105 min./29.98/Republic Pictures), and Michael Keaton and Melanie Griffith in **Pacific Heights** (103 min./92.98/CBS-Fox). Republic has tough guy movies at 19.98 each. Most notably are some Clint Eastwood flicks: **Hang 'Em High** (115 min.), **Fistful Of Dollars** (101 min.) and **For A Few Dollars More** (101 min.). Also check out Burt Lancaster in **Apache** (107 min.), Humphrey Bogart's **The Enforcer** (87 min.), Charlton Heston as **Julius Ceasar** (116 min.) and two stories about boxers who not only contend in the ring but against the mob — Kirk Douglas as **The Champion** (100 min.) and John Garfield in **Body & Soul** (104 min.). CBS/Fox has a dozen gangster movies for 19.98 including **Al Capone** (104 min.), **St. Valentine's Day Massacre** (100 min.) and **Dillinger** (70 min.).

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